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THE SILVER STRAND, LOCH KATRINE.

Illustrating "In Scotland."
(See Page 11.)

The Photographic Times

VOLUME XLII JANUARY 1910 NUMBER 1

FLASHLIGHT PHOTOGRAPHY.

BY G. WATMOUGH WEBSTER, F.C.S.



I WOULD prefer to write artificial light, but the term flashlight seems to have long since become crystallized into our technical terminology so that we must take it as it stands. The original "flashlight" was indeed a flash, a little bit of a quick splutter, an exposure, and joy if there was anything recognizable in the resulting negative. Then there were quickly a thousand inventors each with a device (patented generally) for producing his own pet splutter. Then we had the original magnesium powder displaced by a number of pyrotechnic powders—"absolutely instantaneous" "and without smoke." Those who devoted much attention to this kind of work soon found that when portraiture, including a large number of faces in groups, was undertaken the results from a flash were little less than ludicrous. Instead of a flame-flash something more akin to a cloud or sheet of flame was needed. As the possibilities of artificial-light work began to impress themselves in certain directions it was quickly seen that so-called flashlights must give way to a more exact, quickly arranged, well distributed, powerful source of actinism till at the present day we have stage and scenic effects at our theatres with a multitude of actors represented as well as though taken in broad daylight *en plein air*. An operator who had at one time a large experience in taking theatrical groups by magnesium light said to me once, "Why they would kick me out of the place if I offered to flashlight them now in the old way." Some of my readers would be surprised were I to tell them of the elaborateness and costliness of the lighting methods adopted by photographers who lay themselves out for this class of work. But I have nothing to teach workers of that class, I am sure, so far as lighting is concerned. I don't know, indeed, that I have started out with the intention of teaching anyone. I want to talk the matter over, and, incidentally, describe my own experience, and compare it with others to show why I arrive at certain conclusions.

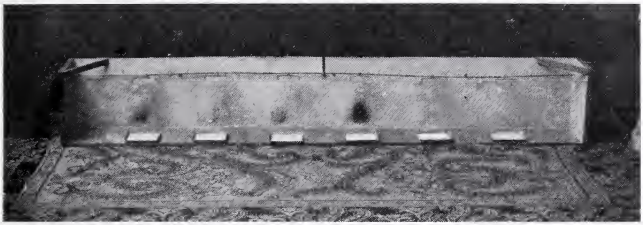
There are few photographers who are not occasionally asked to take a group by artificial light—amateur theatricals, concert parties, groups of work-people, dinner parties, fancy dress balls, etc., etc.; but how many accept the commission thus offered? "It is too dangerous, and too costly," is the reason usually given for declining. I want to try to show that it is not necessarily one or the other, while at the same time there are plenty of dollars in it. Let us look at the danger signal first. And in regard to this I think I am safe in saying that there is scarcely a photographic operator in London who, using the pyrotechnic powders—home-made, or bought at the stores—has not at one time or another met with a more or less serious accident, the result of either pure mischance or some amount of carelessness. Many, to my knowledge, have abandoned the work altogether on that account. Let it be noted that I speak of "pyrotechnic powders," not of powdered magnesium or aluminum—the very first materials employed and that give rise to the term flashlight. The "flash powders" sold are very good imitations of gunpowder in their effects, and they are just as dangerous, some of them more so; for you can keep gunpowder safe for years, and do no harm if you don't go fooling about with it, Yet some "flash powders" will almost ignite with the friction of removing a box-lid, others will even spontaneously explode; while the best of them when in use require close watching lest disaster befall. Of course it is quite possible to go through a performance without the slightest mishap. It is also possible to let a candle almost burn itself out when stuck lighted in a barrel of gunpowder. While you see men arranging all the etceteras for a great pyrotechnic display there never occurs to the mind the great risk they run. But they have nothing to do but set the stuff off at the right time and need not worry; they have not a group of people to focus and worry over, nor a camera liable to be kicked over, nor a dark-slide to watch, nor a funny man that they dare not kick though he send the group into a roar of laughter just as you are about to make your one and only possible exposure, and with a master of ceremonies at your ear insisting that he can only give you one-half minute more. No, if he had all this to contend with we should have frequent unbilled additions to the pyrotechnic programmes, and occasional ambulances. And with these flash powders we cannot act as did Vanderweyde in working his first successful studio electric light. He instructed his operator always to keep one hand in his pocket when adjusting the carbons and so avoid any possibility of receiving the current. It may be said I am laying too much stress upon the possibilities of danger; but if a man blows his thumb off, or blinds one eye, it does not mend the wound to tell him it was his own fault, and when one has seen a man, as most of us have, strike a match to light a cigar and, in a moment of excitement, throw the Havana out of the window and put the match in his mouth, one can readily understand even the most phlegmatic operator igniting his flash powder at the wrong moment on occasion.

Be that as it may, I will not take the risk. I elect for simple magnesium or aluminum powder, and this is how I use it.

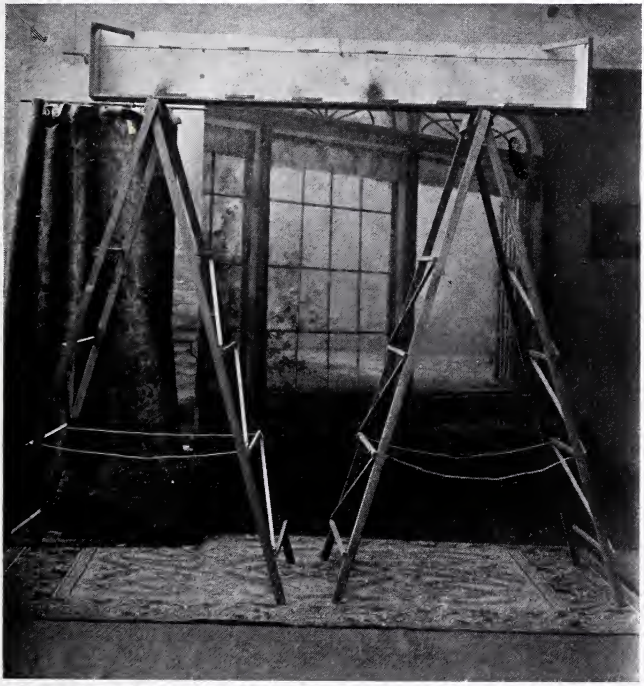
In taking a group in the studio no one would cover his skylight with blinds till he got a short narrow strip of sky showing through; instead, he would un-



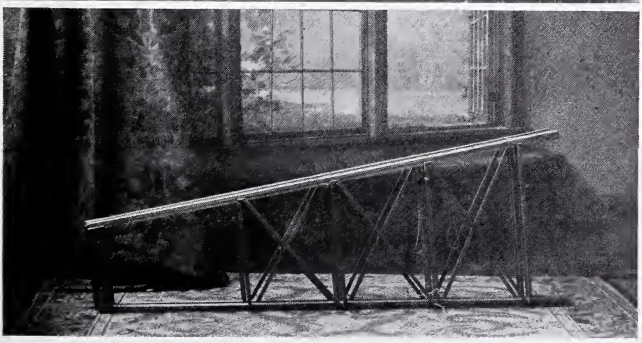
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cover the glass very largely so as to have as broad a beam of light as possible falling on his sitters, and the nearer the artificial illumination resembles that beam the pleasanter will the result be. No increase in intensity will assist modeling, it will only be an excuse for want of it. Therefore it is obvious that, within reasonable limits, the larger the area in length and breadth the sheet of flame and smoke occupies the more natural the lighting effects. It will be observed I inferentially praise the smoke, although all the advertisers, if they are to be credited, are reducing their smoke to zero. Now every experienced pyrotechnist is aware that if he wishes to produce a brilliant light, white or colored, he must during the ignition have a body or background to show up the light. Years ago arsenic in one form or another was with this object mixed with his colored fire composition. This was deadly poisonous, especially for theatrical work, and has long since given way to powdered shellac as a smoke producer. Hence, it must be understood that, *so far as effective illumination is concerned,* it is quite a mistake to attempt to get a smokeless illumination. If the company's comfort after the combustion is to be considered, well, that is another story, as Rider Haggard would observe.

The arrangement I make use of gives a sheet of flame about eight feet by two feet. I have found it most efficient for groups of thirty or forty people. I have used it from one side of the stage of a large hall to photograph an audience of upwards of a thousand with highly satisfactory results. I should judge the exposure to be about 1/25 second.

The illustrations will require little explanation. Here we have primarily a deal board eight feet long and one foot wide with a back at right angles to it, both being lined with sheet zinc painted white. The magnesium powder is thrown into the flame of burning denatured spirit as follows. At back is seen a long stout piece of iron wire to which are soldered at intervals six zinc pans. To keep the wire from sagging it rests on three common brass screw hooks. Midway on the wire (the ends of which pass freely through holes in the side supports, is fastened a short arm. When not in use the short arm and the six pans are flat against the back; but when prepared for action this arm is brought in front of the slot shown, then thrown back into a horizontal position and kept there by a thin wooden peg passing lightly through two common steel screw hooks, one on each side of slot at the back. Then on top of each pan is spread a little magnesium powder; it should not be heaped up but spread out as much as possible.

Below each pan there is placed, as seen, a small zinc tray with sides about one half inch deep. Each tray is fitted with a piece of thick asbestos board. When ready to make exposure a *measured* quantity of the spirit is poured onto each piece of asbestos, which absorbs the main portion. When the signal is given that the light is about to be started the trays of spirit are ignited by a taper, then after a final signal the wooden peg described is withdrawn by pulling on attached strings; the pans fall flat and discharge the magnesium, well dispersed, into the lambent spirit flames, and, because of the air spaces between each, nearly perfect combustion ensues, and a magnificent expansive burst of light. To avoid any possible chance of a member of the audience taking fright

at the contents of a spirit tray remaining alight, I have ready, and keep at hand, six pads of wet blotting paper, which, directly the flash is over, are rapidly placed as extinguishers on the now hot trays. There is no noise of explosion as with flash powders (used at their best), which are always a source of great danger of alarms of "Fire." The board is shown arranged ready for lighting in No. 2 and also in No. 1, with the rod and trays slipped into a fresh pair of holes so as to travel without being liable to get strained or bent. The board can be placed on a pair of stepladders; but I prefer supplying my own trestles as shown . One side of the trestle is slightly narrower across than its fellow, and thus when folded fits like saucers and occupies little space. The lattice construction gives great strength combined with lightness. Each of these tall trestles weighs under eight pounds. The illustration No. 4 shows the pair tied together, for traveling. They can very easily be carried in one hand. With regard to the position of the illumination there is little new that can be said, bearing in mind that the sheet of light should occupy a place as nearly as possible corresponding to a place in the beam of light from a studio window, and its blinds. Obviously to do this it should be well above the sitters' heads, and further, when the flame is produced, it should be so arranged as not to shine into the lens, or fog would be likely. With this in view, either the light must be behind the level of the lens front, or the lens must be well screened, which sometimes is to be preferred.

Those who have not given much thought to the subject may have some doubt as to what kind of lens to use. The following hints may be of service: In the case of a view of a room full of people, embracing a wide angle, it will not be wise to have a lens with a focus too near the longest side of the plate, or the outermost figures will appear to have curiously flattened-out faces. Thus, for a 8 x 10 plate the focus should not be less than twelve inches. To get sufficient "depth of focus" it should be stopped down to $f/16$; that would be three-quarter inch. But, if time permit, and the group is not wanted for quick newspaper work, it is far better to take a smaller picture and enlarge, as then, with the same rapidity, very much greater depth is obtained; for it should always be remembered that (working from the same standpoint) the depth is to be estimated not by the f ratio but by the actual aperture of the diaphragm, so that the longer the focus of the lens employed the less the depth at that ratio unless the diaphragm aperture be reduced with, of course, loss of rapidity through increasing the ratio.

In conclusion I may add that the cost of the apparatus illustrated, including the two trestles, the whole being made by a local carpenter, was under ten dollars—a sum that was recouped on the first occasion of its employment.



RUINS OF MELROSE ABBEY.



OBAN HARBOR BY TWILIGHT.

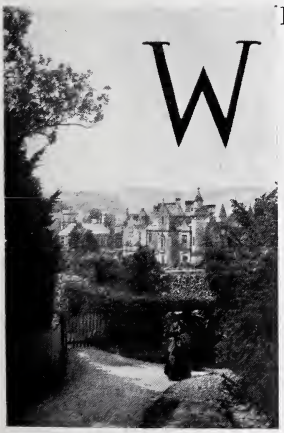
PHOTOGRAPHING IN OLD ENGLAND.

BY W. I. LINCOLN ADAMS.

With Illustrations by the Author and Others.

SEVENTH LETTER.

In Scotland.



ABBOTSFORD.

WE JOURNEYED by rail from Keswick, in the English Lake country, to Edinburgh, the capital of Scotland. The rain which had prevailed for the most part in English Lakeland followed us north, and continued for a day or two after we arrived in bonnie Scotland. So we remained snugly established in Midlothian until the skies brightened again, which they shortly did.

Then we visited the ancient castle on the hill overlooking the city, and photographed it; drove about the interesting old city, photographing its splendid monuments and its extensive public gardens, made snapshots on Princes street, and spent a most delightful afternoon at Holyrood Palace, the former residence of the Scottish Kings.

The rooms of Mary, Queen of Scots, are still preserved substantially as they were used by that ill-fated Princess; so too are the apartments of Lord Darnley, one of her husbands, and the father of King James Sixth of Scotland,



HOLYROOD PALACE AND ARTHUR'S SEAT.

and the first of the royal house of Stuart to reign over England. Here was the scene of the cruel murder of Rizzio, the Italian favorite of Queen Mary, and they show you the spot in the vestibule of the audience chamber where he expired. Holyrood Abbey, which adjoins the palace, is now a picturesque ruins, and makes a very good photograph in the soft light of late afternoon. My picture shows the Castle, the Palace, and the ruins of the Abbey, with the mountain called "Arthur's Seat" in the background.

The next day we started on our trip through the Highlands of Scotland, going first to Stirling, by rail, where we saw the fine old castle, memorable to all readers of Scottish history, and particularly to readers of that favorite of our youth, the romantic "Scottish Chiefs." By rail on to Aberfoyle, where we took coach for the Trossachs and the world-famous lochs and mountains of the Scottish Highlands.

While waiting for the grooms to change horses at Aberfoyle I made the pretty Brig o' Forth, with Crag Mohr for a background.

Now we are in the romantic country of Rob Roy and of Scott's ballads and historical romances. The coach road follows in full sight of the scenes and places made classic and interesting by the immortal works of Sir Walter Scott. We see where Fitz James' "gallant gray" falls exhausted in "the chase" which opens "The Lady of the Lake."

> "Wo worth the chase, wo worth the day,
> That cost thy life, my gallant gray!"

Then the road passes on through the famous Trossachs "where twines



THE TROSSACHS, "WHERE TWINES THE PATH."

the path" to lovely Loch Katrine. I give a half page picture of the former, and though the Silver Strand in the latter is now partially submerged by the rising waters of the lake, it made so beautiful a picture, at its best, that I procured a print of it from a local shop and also present it to our readers in this issue of the PHOTOGRAPHIC TIMES.

At Loch Katrine we leave the coach for a pretty little lake steamer, and pass around beautifully wooded Ellen's Isle, to the other end, where we take coach again and journey on to picturesque Loch Lomond. There we embark once more on a lake steamer and sail down to Balloch, amid the most beautiful and impressive scenery of the Scottish Highlands, as it seemed to me.

But it must be remembered here as in English Lakeland, that all these scenes are enhanced in the imagination of the beholder by the glamor of poetry, romance, and history, which is so intimately associated with them; and they cannot be judged apart from this association. The Trossachs, for instance, are indeed truly beautiful, particularly when seen, as we saw them on a bright sunny day, in July, with lovely shadows cast on the roadway by the oak leafage which almost arches the road in places. They are not more beautiful, however, than the drive from the Profile House, in the Franconia Notch of our own White Mountains, down the Profile brook valley to the Flume; nor are the scenes which we pass in the Trossachs more interesting in themselves than the Great Stone Face on Mt. Cannon, the lovely "Emerald" Basin, the mysterious "Pool," and the remarkable "Flume," at the end of the drive.

At Inversnaid, on Loch Lomond, the light was just right for photographing the falls which tumble into the loch at this place. About a mile from



BRIG O' FORTH AND CRAG MOHR.

here is the famous cave of Rob Roy, and further down the loch, his "Prison." So we steam on past lovely wooded isles, with vistas of dim mountain peaks opening in the distance, for twenty miles or more, till we come to Balloch, at the extreme lower end of the lake, where we take train for Glasgow, and here we remain for the night.

The steamer trip from Glasgow down the interesting Clyde, past the vast shipping of this, the second city of the United Kingdom, is full of pictures. We pass through the noted Crinan Canal, and on to Oban, where a stop is made for the next night.

The picture of Oban harbor, showing the yachts riding at their anchors, with the pretty village itself in the background, was made at nine o'clock in the evening, while the sun was still above the sea, though near the western horizon. It lighted the harbor with that peculiar golden illumination which is so lovely a characteristic of this hour of the day in the far north. On this evening the twilight lingered till long after ten o'clock. I wrote by my window till ten, without artificial light, and went to bed while the sea and sky were still bright. Then the anchor lights of the yachts were set, one by one, and glimmered across the harbor like the first stars of evening.

The famous islands of Staffa and Iona are within a day's sail of Oban the former being the site of the celebrated Fingal's Cave, and the latter contains the tomb of many of the early Scottish, Irish, and Norwegian Kings.

The next day we pursue our journey through the extensive and very beautiful Caledonian Canal to Inverness in the extreme North of Scotland. Here we make another stop, and the next day return by rail to the interesting City of Edinburgh.

Edinburgh in so full of literary and historic interest, and is withal so



A HIGHLAND COTTAGE.

beautiful a modern city that we were extremely loth to leave it. The New Town has been growing and mellowing for a hundred years; there are memorials of the Old Town that have been aging for eight centuries.

We strolled once more along the magnificent Princes street, with its extensive public gardens on one side, from which rises the lofty monument to Sir Walter Scott, in Gothic impressiveness. This majestic avenue is probably the most beautiful city street in the British Isles, and is alone worthy a visit to Edinburgh.

And there is the ancient castle in the background "rooted in a garden," as Stevenson has described it. "One of the most satisfactory crags in nature —a Bass rock upon dry land, rooted in a garden shaken by passing trains, carrying a crown of battlements and turrets, and describing its warlike shadow over the liveliest and brightest thoroughfare of the new town. It dominates the whole countryside from water and land."

But we have other places of equal interest and beauty to visit ere we leave Scotland. There is Melrose Abbey, probably the most picturesque ruins in the whole Island, to be seen, and to them I glady devote a whole page. Then there is Abbotsford nearby, the stately home of dear old Sir Walter, and still in possession of his descendants. The initial letter illustration gives us a glimpse of that. I visited and photographed also the beautiful old ruins of Dryburgh Abbey, where Sir Walter lies buried with his kindred, and the tail piece to this article is a pretty group of cottages at St. Boswell's, near this old Abbey.

Through the rain and dull weather interfered with our photographing in Scotland considerably, the climatic conditions there are nevertheless responsible for much of the charm of Scotch scenery. The gray mists soften and suffuse the colors on the hillsides, and give great variety and beauty to

the country and the town. It is, as another has sympathetically described it: "Grey! why, it is grey, or grey and gold, or grey and gold and blue, or grey and gold and blue and green, or grey and gold and blue and green and purple, according as the heaven pleases and you choose your ground! But take it when it is most sombrely grey, where is another such grey city?"

And who, having once seen the glory of the wild Scotch hills when the purple heather bloom transfigures them, can ever forget the transcending beauty of the scene. A little unsigned poem which appeared in the *Pall Mall Gazette* about the time of our visit to Scotland suggests the spirit of the landscape so faithfully, its color and subtle charm, that I conclude this letter by repeating the stanzas. They are entitled

THE HEATHER HILLS.

Oh, the sheen of the heather hills, in lovely splendor lying
Against the far blue skyline, long slopes of amethyst,
Oh, the sweep of the bracken fells where lonely curlew's crying
O'er dusky green and amber, and heather's purple mist.

Oh, the light on the heather hills, the long rays softly falling,
Where whin and whortleberry are tangled gold and blue,
Oh, the gray and silver plovers by gray boulders calling, calling,
And the thyme in purple tussocks with its breath of honeydew.

Oh, the peace of the heather hills, like stairs to Heaven leading,
With naught between but God's blue sky, God's mighty rushing wind,
Oh, who could climb those purple heights and go their way unheeding,
Without a thought of new glad life, old sorrows left behind?



COTTAGE NEAR ST. BOSWELLS.

THROUGH VIRGINIA WITH A CAMERA.

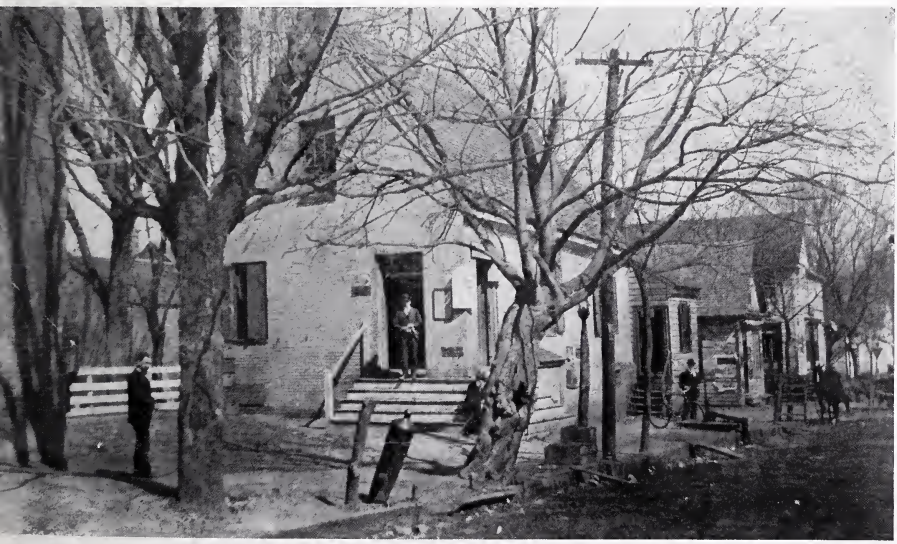
BY T. D. PENDLETON CUMMINS.



HISTORY'S footprints are over all Virginia. From the "Eastern Shore" country—which was really the first landing place of the Virginia colonists—to the mountains of Albemarle county, the birthplace of the author of the Declaration of Independence, scenes of historic significance appeal to the camerist.

If the traveler happens upon the Eastern Shore in October, he will wonder why John Smith and Company thought it necessary to go up the James in further search for the promised land. Surely this part of the Old Dominion seems a goodly place to pitch one's tent.

In this country the devotee of the lens meets the ancient until anything with less than two hundred years to its credit ceases to thrill. Here is the oldest courthouse in the new world. It stands in Accomac county and has descended sadly from its one-time high estate, the sign of a famous brewer on its wall advertising to the world that it now shelters a bar of a different sort from the one before which offenders against the law used to tremble. One sees in Accomac too the oldest jail, dating back to the days when debt was a crime. The portion of the building known as the "debtors gaol" is still extant.



OLDEST COURTHOUSE IN AMERICA.



SITE OF SHADWELL, BIRTHPLACE OF JEFFERSON.

Not far from the County Seat is Kendall Grove, the family seat of the Costins. Long and low, the old mansion suggests hospitality in every line. It has a pretty history, too, having come into possession of the Costins because of the loyalty of a Kendall lover to a Costin maiden long ago. About to die, and unable to bestow hand and heart upon the lady of his choice, this ideal lover endowed his beautiful fiancée with his superb estate. The portraits of the lovers yet hang on the walls of the old house.

But the distinction of the Costin place does not come entirely from its age or its fascinating romance; it has the honor of producing the finest bivalves in the world. Its beds have been chosen to supply the most exclusive club in Baltimore, that paradise of the gourmet. If you are fortunate as to be invited by the master of the Hall to sample his product, he will take you in a flat-bottomed boat to the "creek" where his pet bed lies and have one of his men tong you a peck or so. Deftly he opens them with his own hands and offers them to you sans lemon, sans horseradish. You will eat one, and you will also eat others, *and* others still, until you thank the gods that be you have lived unto this red-letter day. You never knew before what the real oyster flavor was like.



HOUSE IN WHICH GRANT RECEIVED LEE'S SURRENDER.

Just outside of Eastville, they show you a church that is (next to "Old Bruton"), the oldest protestant church in America that has been in continuous use since its erection. Really it is the oldest Protestant church, for it has been changed in no wise from its original form as has "Old Bruton." Of course the tower at Jamestown is the oldest Protestant church architecture in America, but there are some others in Virginia that are by no means modern. For instance, the one near Smithfield was built in the days when brick was brought over in ships, and those who know say that its massive hand-hewn timbers are of a sort of oak that does not grow in the new world. "Old Blandford," of Petersburg has been restored, but the original walls remain. In "Old Bruton," at Williamsburg, one sees the "font used at the baptism of Pocahontas," and the silver "given by Queen Anne," but "Old Bruton" labors under the disadvantage of being within an hour or two's ride of Jamestown.

When one sees that solitary tower keeping watch over the graves of those who gave their lives that we might live untrammelled of ermine or other panoply of kings, it makes one forget dear "Old Bruton."

The "Monumental Church," at Richmond, is an edifice, the germ of whose history is a tragedy. In the middle of the last century one night when filled with a gay laughing audience, it was consumed by a sudden and fierce fire, resulting in a fearful loss of life. The lesson of the Chicago theatre fire resulted in the building of fireproof buildings for the protection of our bodies,



OLD BLANDFORD—ONE OF THE OLDEST CHURCHES—PETERSBURG, VA.

but the people of the last century being likewise appalled by the great loss of life, went a step further—they resolved to fireproof their souls; they erected on the site of the theatre a "memorial" church to the dead who perished therein. This theatre was the one where the mother of Edgar Allan Poe played her last engagement, and the same one in which, later, the "benefit" was given for the poor little woman while she lay dying in a hovel in lower Main street.



RUINS OF THOMAS JEFFERSON'S MILL, MONTICELLO, VA.



HOME OF EDGAR ALLAN POE, RICHMOND, VA.

It is the flavor of the beautiful domesticity of the early times that hangs around old homes and gives to them a more compelling interest than belongs to public buildings. Facing the "Green" at Williamsburg is an old house built on the simple, uncompromising architectural lines that in a measure typify the early American life. Next to "Old Bruton Church" it stands in ample



WHERE JOHN SMITH FIRST LANDED, EASTERN SHORE, VA.



PLANTATION SCHOOLHOUSE WHICH JEFFERSON ATTENDED.

grounds, and its intrinsic beauty would appeal to the camerist even if he did not know that it had the distinction of being chosen by George Washington for his headquarters.

Going on up the James river, one passes a half-score of Colonial houses; Brandon, the seat of the Harrisons, is too well-known to need description. Here, too, is the seat of the Tylers, and stately "Westover" enwrapped with the glamor of the romance of the "Fair Evelyn" Byrd, celebrated in song and story. Nearer Richmond lies ancient "Turkey Island Plantation," from which went out seven sons to carve their names deep in the history of the new world. John Randolph of Roanoke, Thomas Jefferson, Peyton Randolph, Edmund Randolph, "Light Horse Harry" Lee, were all descendants of William Randolph, of Turkey Island. The old house has been gone more than a quarter of a century, but the family burying-ground has through the protection of a thicket withstood the ravages of time, and if one penetrates the dense growth, he may still see the gravestones of William Randolph and his wife Catherine. The estate passed out of the hands of the men of Randolph name long ago. It was once the home of that Pickett of Gettysburg fame.

In Richmond, the camerist may pick and choose according to his individual taste. If it runs to the beginnings of American history, he may for the effort of a short drive be rewarded with the information that he is on the reputed spot where a slender Indian girl saved the precious neck of that prince of swashbucklers, J. Smith, and at the same time put her own musical name in the category of the immortals. This is truly Powhattan's own hunting ground, and if the camera devotee is possessed of a modicum of credulity, he may photograph the very rock where Pocahontas and the delightful Captain pulled off the prettiest piece of stage business of all times.

If this taste be revolutionary, the devotee of the lens may, for a five cent trolley fare, see St. John's church and stand in the very pew where Patrick Henry thundered his ultimatum to the old world. But alas! one may no longer see the old church in its original form. The bacillus of "reform" has at last got in its deadly work, and St. John's has been "enlarged" and "improved." The war waged against this was long and bitter, but the "reform" party won and the old church bared her bosom to the axe and hammer of the conquerers.



GRANT'S HEADQUARTERS—APPOMATTOX, VA.

Walking a block or two on this same Church Hill one may make a historical jump of nearly a century and land in the midst of things that played star parts in the big drama of 1860 to 1865. Libby prison is long ago razed —like the house of the surrender at Appomattox, it fell a victim to man's greed —but overlooking the spot where the famous prison stood is the war time home of the most celebrated of female Federal spies, Miss Van Lew. This woman planned and managed successfully the escape of a number of prisoners of war, being aided by an underground passage and a secret chamber in her house. After her death the residence passed into the hands of the Albemarle Club, later it became a hospital.

On the way to Hollywood Cemetery, one may, by diverging a few blocks from his route, see the White House of the Confederacy (now the Confederate Museum), and the wartime residence of General Lee, which is now occupied by the Virginia Historical Society.

Arrived at the cemetery, the Confederate Monument compels the interest so that there is no time to waste on lesser things. Of irregular, unhewn stones, roughly put together, its ruggedness softened by clinging ivy, it makes a silhouette against the sky that is of a singular beauty not to be seen elsewhere in America.

FIGURE COMPOSITION.

BY SIDNEY ALLAN.

Landscape Backgrounds.—Breadth and Detail.—Different Combinations of Foreground, Middle Distance, and Distance.—A Hint from the Old Masters.—Exceptional Cases.—With Sixteen Illustrations.

CHAPTER IX.

UNLIKE the interior background which, as we have shown in the last paper, is limited to foreground and in most instances only to middle distance effects, the well composed landscape foreground generally shows foreground as well as middle distance and distance.

Of course, this does not always hold good. In "The Auto Girl," by H. J. Leonard (Fig. 92), we merely see a foliage background and in the decorative panel, "Flashing Sunlight" (Fig. 85), by Eva Watson Schutze, the foreground is absent, which is also the case in the charming picture "Mother and Child," by Geo. de Forrest Brush (Fig. 87). But more out-of-door figure compositions show a distinct foreground, middle distance, and



THE AUTO GIRL. (Fig. 92) *H. J. Leonard.*

distance. For this the "Young Horseman," by Richard Lorenz, is typical. There we notice a steady gradation from distinctness to indistinctness. The same can be observed in Figs. 88, 93, and 97. In interiors the middle distance, the background is generally represented by clearly defined objects, they may be somewhat blurred but they represent distinct forms and shapes.

In the landscape background there is a tendency to slur the middle distance. Middle distance and distance are in many cases but slightly differentiated (viz. Alfred Stieglitz's "Net Mender," Fig. 89). The gradation is hardly perceptible and almost the same value of tints prevails throughout. This introduces a new element of breadth and detail, detail in the foreground and breadth in the background. The reverse, which is sometimes applied by painters, I believe is impossible in figure photography. The distance in Coburn's "The Dragon," Fig. 5, is as clear and distinct as in Seifert's "Hypatia" (Fig. 70), but there is no figure in the foreground, and if there were one it would be merely a blurred shape. Detail in the foreground and breadth in the distance is a good medium to express a vast area of space. In Fig. 87 as well as 95 the horizon line looks as if it were a couple of miles away. Also, "At the Edge of the Cliff," by Myra A. Wiggins, conveys the idea of distance; in this particular case, however, the diagonal lines in the middle distance prove valuable helpmates.



FLASHING SUNLIGHT. *Eva Watson Schültze.*
(Fig. 85)



MOTHER AND CHILD. *Geo. de Forrest Brush.*
(Fig. 87)

In backgrounds that depict open country or the sea, the horizontal and diagonal lines generally



YOUNG HORSEMAN. (Fig. 99) *Richard Lorenz.*

prevail. In Fig. 89 the horizontal line divides the dark figure into a triangular and a rhomboid shape, the latter, larger in area, skilfully balances the silhouette of the upper one against the sky. The picture has long been recognized as a masterpiece of pictorial photography and there is hardly any fault to find with it. It is a typical form of composition of a seated figure against the sky, and is well worth repeating by younger amateurs. By repeating, of course, I do not mean slavish imitation, but merely a clever appliance of the same principles to new subjects of a similar character.

Fig. 95, "Summer," by C. Yarnall Abbott, is remarkable for its unconventional treatment. The figure is placed almost in the center, under ordinary circumstances a dangerous proceeding. The picture is divided into two parts, the darker part formed by the silhouettes of the branches and the figure, and the lighter part by the water. The two parts are connected and flow into each other by the diagonal shape of the figure and its shadows, the suggestion of waves, and the arrangement of the overhanging branch (also diagonal in tendency), which she has grasped with her arms. The feeling of air and water, and the untrammeled grace of the human body (in the original) are beautifully carried out.

As soon as the background does not present a large part of the sky, and is shut off by trees or buildings, only a treatment of foreground and middle distance is possible. This generally concentrates the interest more in the figure. Compare Figs. 88 and 99. The mass of light in Fig. 88 forms a stronger



THE NET MENDER. (Fig. 89) *Alfred Stieglitz.*

attraction than the figure and carries out my former argument that the distance should be subdued. Also the background in F. L. Willard's "Spring Song," contains too many details, but as they are subordinated to the figure and in no way obtrusive one has really no fault to find with it.

The light effect in "The Old Method" (Fig. 97), by R. J. Hillier is not convincing, it suggests *positive* manipulation, but it is right as far as it gives the upper part of the figure the strongest lighting. In this instance the trees are so far back and so cleverly broken up that they suggest distance. As an object lesson of proper relations of foreground, middle distance, and distance, it can be recommended.

Figs. 85 and 86 show two curious examples where the background consists merely of a middle distance. This flattens the picture and takes away the suggestion of space and atmosphere, but adds a decorative quality. Both back grounds show the diagonal division line with the application of verticals. Fig. 85 is particularly fortunate in that respect.

A similar decorative effect but one that is still capable of expressing depth is accomplished by applying merely the far distance as background. In the "Decorative Study," by Robert Demachy, it was originally a middle distance but by blurring it, it assumed the effect of distance. One might argue that the flowerstalks in this picture represent the foreground, but they really belong



THE EDGE OF THE CLIFF. *M. A. Wiggins.*
(Fig. 93)

to the figures; as soon as only the upper part of a figure is seen, we cannot speak of any foreground. The arch-like shape of the top of the picture helps the decorative quality. The picture would not look half as well without it. Trimming on this order should only be attempted if the subject and its treatment warrant it. The parallel diagonals of the flowerstalks and the silhouette of the foliage against the sky (balancing the figure), furnish a good support to the curved boundary line. The light spot of the sky was originally rectangular in form. It necessitated a change, as it would have been too conspicuous and would have spoiled the picture.

The de Forrest Brush picture, Fig. 87, carries out the silhouette idea against the background (although in a rather haphazard manner), which shows us a glimpse of hilly country, a trifle indistinct but still sufficient to make it interesting. This is an idea which was in frequent use with the Old Masters. Nearly all their Madonna pictures with elaborate backgrounds, and many of their portraits, show this arrangement. It has the advantage of not interfering with the figures and yet conveying space beyond. In all other pictures the background has to be connected by lines and masses with the figures, in this arrangement the latter are isolated by the silhouette idea, and the landscape is merely an accessory, while in modern composition the landscape background frequently comes dangerously near sharing the interest with the figures.

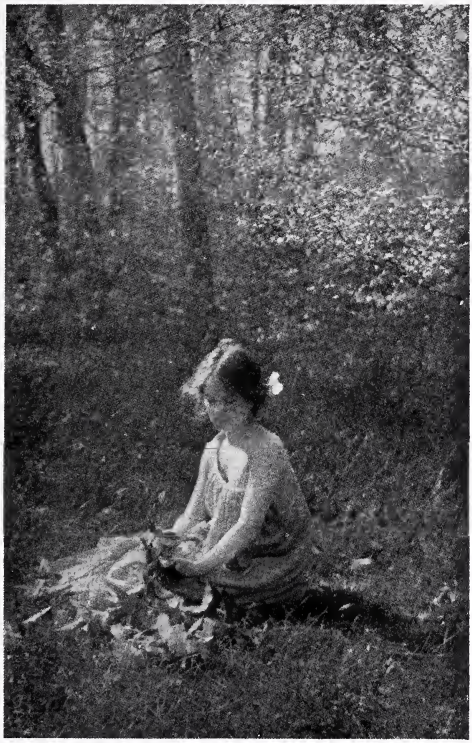
We have still to review a few examples that are more or less exceptional in character. "'Shelling Peas," by Alfred Stieglitz (Fig.



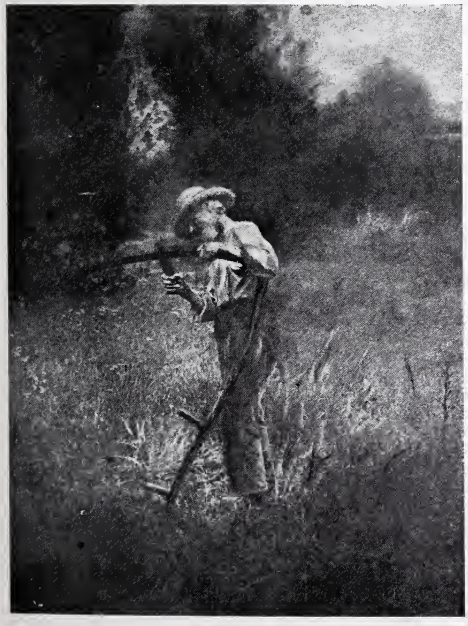
"SUMMER." (Fig. 95) *C. Y. Abbott.*

94), made as early as 1887, is curious because it is composed on the same principles as an interior. Any subject with a wall immediately behind the figure, of course can only deal with foreground and middle distance, and if crowded with objects, as this one is, can only be treated like an interior. The angular shape of the figure and basket complement each other. There is a vague suggestion of the angular division of Diag. 44. The pole of the tent assumes the same important part as the archer's bow in Fig. 79.

The foliage in Fig. 92 is treated like an indoor portrait background, but the spots of light flickering through the leaves make it more snappy. The figure is treated as a light silhouette against a middle tint ground, but its outlines, although very decided in character, do not assume any interesting shape. The picture is good in detail and presumably as a likeness but does not show much knowledge of pictorial composition.



"SPRING SONG." (Fig. 96) *F. L. Williard.*



THE OLD METHOD. (Fig. 97) *R. J. Hillier.*

Fig. 90, "The Bob Sled," by H. Hall, shows a blurred foreground and a more distinct middle distance, but the triangular cut of snow is so large and decided in form that it balances the detail of the background. The diagonal tendency of the figures, prompted by the subject they depict, is well managed and helped considerably by the curved line of one of the tree trunks. Any object in motion should always be represented in such a way that it conveys the most characteristic attitude produced by the motion. A bob sled is



DECORATIVE STUDY. (Fig. 91) *Robert Demachy.*



LITTLE PEASANT GIRL. *J. G. Bennett.*
(Fig. 88)



SOLITUDE. *L. A. Armer.*
(Fig. 100)

long in shape, and moves diagonally. It therefore should be represented, if possible, as in this case, in its full length and in a slanting position, and not in a perspective view.

Fig. 100, "Solitude," by Laura Adams Armer is a go-between of a landscape and figure composition. It is meant as a figure composition, and the draped vision (resembling some female Dante) is treated with utmost care. It is neither. For a figure composition the woman is entirely too small, and for a landscape composition the treatment of the background is too monotonous. And yet it is interesting for the clever use of a small white spot against the unusually large area of a dark tint. Somehow she has accomplished her intention of producing a poetic impression in the beholder. The low diagonal division cutting into the figure and dividing the entire surface into a triangular middle tint, a white spot, and a dark plane is exceedingly clever. I believe the success of the effect is entirely dependent on the placing of the figure. It is just in the right place.



SHELLING PEAS. (Fig. 94) *Alfred Stieglitz.*



Annie W. Brigman.
MADONNA OF THE PEACH TREE. (Fig. 98)

"The Madonna of the Peach Tree" (Fig. 99), by Annie W. Brigman, is quite an unusual composition. It is an odd version of the Japanese vista idea, but I do not consider it particularly advisable to arrange an upright frame-like shape within an upright frame. As it is, it represents a combination of an interior and out-of-doors scene. The lighting is skilful and really makes the



WINTER TIME. (Fig. 86) *H. Hall.*

picture. But both figure and background are too indistinct to convey anything but a confused idea of the meaning of the picture. The straight angular shape of the figure was the only one possible that would harmonize with the decided vertical and horizontal lines of the open doorway. Pictorial photographers of this kind should be encouraged; they at least show an ambitious effort, a desire to experiment and to utilize the principles of composition for some new combination.

I wonder if my readers have noticed that nearly all the figures in the illustrations accompanying this article carry out the triangular idea, or the quadrilateral shape with a triangular top as explained in Diag. 35. The only exceptions are Figs. 95, 97, and 99. Even



THE BOBSLED. (Fig. 90) *H. Hall.*

Figs. 89 and 94 are really triangular shapes. This is no mere coincidence. As stated before they are the typical forms, and occur in 70 per cent. of all pictures. I merely mention this again, as I want to lay special emphasis in these discussions upon the fundamental, most universal principles and forms. If we have a thorough knowledge of these, it will be comparatively easy to branch out and to make ourselves familiar and finally master all these vaguer and subtler elements of composition, that no book on composition can teach. They are entirely dependent on instinct, intuition, good taste, call it whatever you choose, but these qualities nobody has ever and nobody will ever possess without these principles and forms that have guided and made pictorial representation what it is to-day.

A SUGGESTION.

BY A. S. K. HOLBROOK.

THERE are thousands of people who are subscribers to the numerous monthly magazines, who do not go to the trouble and expense of having them bound, and, after being once read, are relegated to the book shelves, there to remain until the year (or volume), is completed. Then, perhaps, they are taken down and again looked through, and, in so doing, the owner's eye catches an article in one of the numbers that draws his attention and makes him think that there is "something in them, after all," and, as one thing brings on another, he looks for the "index" usually found in the last number of the volume, or year, and finds that another article upon the same subject, is to be found on page 216; but, to find in which monthly number that particular page is to be found, entails a lot of "pawing over" the whole series.

On a sheet of paper, I make an index of my own, giving the pages contained in each and every month, as follows:

INDEX TO PAGES BY MONTHS.

PAGE	MONTH	PAGE	MONTH
1– 36	January	237–276	July
37– 76	February	277–316	August
77–116	March	317–356	September
117–156	April	357–396	October
157–196	May	397–436	November
197–236	June	437–488	December

Fasten this in the number containing the index, and facing it, so that it gives a ready reference as to the number of the page wanted, in each and every one of the monthly parts.

Then suppose you wish to look up an article upon "Reducing," you find by reference to the general index, that the subject is treated on page 327, and by reference to the monthly index, find that page 327 is in the September number and the article is thus easily found.

This idea may not be original, but from experience, I know that there are plenty of readers who do not take the trouble to look up the various articles simply because of the searching required, and which this "system" makes an easy task.

Editorial Notes

EVER mindful of our subscribers' interests, we have decided to enlarge upon our offer to contributors to our "Discoveries" department. Heretofore to each accepted contribution to this department, whether large or small, with or without diagrams or illustrations, we have given One Dollar. Commencing with this issue we will allow each contributor to the "Discoveries" department one year's subscription to THE PHOTOGRAPHIC TIMES. If already a subscriber, to credit them with another year's subscription, or, if they wish it, we will forward it to any person they wish. We feel quite sure that this will be quite agreeably and favorably thought of by our readers, as it not only gives them more value, but allows them a year's subscription either for themselves or for a friend as a gift without any apparent effort, other than the jotting down of their own discovery.

WE ARE pleased to note that our esteemed contemporary *Die Photographische Industrie,* No. 41, October, '09, in speaking of the close of the International Exhibition of Photography at Dresden, Germany, quotes from Mr. Adams' article in the September PHOTOGRAPHIC TIMES on the Exhibition: "The Exhibition, while giving ample space to the work of those who have been leaders in the past, has wisely given yet greater room to those who are determined to be the leaders of the future."

AFTER writing the editorial note which appeared in the December number, stating that the issue of THE PHOTOGRAPHIC TIMES was 5,000 copies, the demand for the magazine by news dealers required an increase of the edition by a full thousand copies, so that 6,000 copies were actually circulated of the December number, instead of 5,000, as stated in the editorial note referred to. It will take 6,000 copies to supply the demand for this, the first number of 1910, and there is every indication that the increasing demand for our magazine will require an even larger edition for the issues which follow, all of which is very encouraging to us.



THE accompanying photograph of Mr. Percy W. Shufeldt, made by his father, Dr. R. W. Shufeldt, a contributor to THE PHOTOGRAPHIC TIMES, is a tip-top picture of the successful American in Mexico, and interests everyone who sees it. Young Mr. Shufeldt went to Mexico several years ago with barely a dollar in his pocket, and, at the present time, owns a ranch of seven thousand acres, which is of great value. He has built for himself a beautiful home in Tehuantepec, and receives a large salary from a firm in the North for his services in Mexico. The picture indicates the characteristics of the typical American, who can accomplish so much in so short a time.

Monthly Foreign Digest

A FRAUD DETECTED BY MEANS OF THE X-RAYS.
BY DR. PETER BADE.

An employee in Hanover, Germany, claimed damages to an injury to his left knee due to some boards having fallen upon it. There were no witnesses present. The physician who treated him found contusions, bone and tendon injuries. The man was placed in an institution where he was treated for eleven weeks. When discharged he was somewhat better but not fully cured. On account of this disability his earning capacity was estimated to have been reduced 20% and a corresponding amount in the shape of a pension was offerred. But this was declined and the case taken to a court of arbitration where 50% was demanded. The judge ordered Dr. Bade to examine the patient with X-rays. This resulted in the surprising discovery of two bullets in the knee. This disproved the claim that the injury was received during the hours of employment through the above mentioned boards, but he had been shot in the knee, probably while poaching It proved to be a case of attempted fraud which was discovered by means of the X-rays. The greedy man, of course, lost his case and received no damages.—*Deutsche Photographen Zeitung,* Vol. 21, No. 23.

* * *

IMITATING RARE AND EXOTIC WOODS THROUGH PHOTOGRAPHY.
BY A. VILLON.

By this method native woods may be used for imitating, through artificial means, rare and exotic woods. It is not sufficient to merely stain the wood in imitation of the original, but the grain, knots, and texture must be reproduced accurately. This has dampened the enthusiasm of the imitators, in fact this part had to be done by a clever artist. An improvement in this rather primitive method is to utilize photography. A draughtsman reproduces the variations of a certain wood and where possible photographs are made of knots. The next step is to transfer these to the wood. Boards are treated in a darkened room with a solution containing water 1000 c.c. (33 ozs.), gelatine 100.0 gms. (3⅓ ozs.), potassium dichromate 50.0 gms. (1⅔ ozs.). When the board is dry the paper with the drawing and photograph which have been rendered transparent (or translucent) are placed on the sensitized board, care being taken that no folds are produced. It is now exposed for about half an hour to light, after which the surface is sponged with hot water. All that portion acted upon by light has become insoluble, while the shadows are removed by the hot water. Then the wood is rubbed and aniline black which is absorbed by that portion not protected by the gelatine. After staining, the wood is rubbed with pumice stone and washed. The same procedure is followed with the other side of the board so as to give the impression that the grain went all the way through the wood. Another method is to transfer the drawing or a photograph of the drawing to stone or zinc. Prints are then made with uncolored fatty ink and these transferred to the well polished wood, putting the inked side in contact with the wood. After the removal of the print the coloring matter is put on and where the surface is not protected by the fatty ink the color is absorbed. When through staining the surface is finished with pumice stone, then oiled and waxed.—*Deutsche Photographen Zeitung,* Vol 31, No. 23.

Please always mention THE PHOTOGRAPHIC TIMES when corresponding with advertisers.

Discoveries

[All readers of The Photographic Times are invited to contribute to this Department reports of their Discoveries for which we will allow One Year's Subscription, on publication of the contribution.—The Editors.]

An Inexpensive Background.—An inpensive and easily made background for the home photographer is made from one leaf of an old-fashioned clothes horse, or a similar frame made of two inch material.

Wrapping paper is smoothly tacked onto both sides, over which wallpaper is pasted. For one side choose plain felt paper in a medium shade; for the other side get a pretty flowery design trailing over a lattice. A portrait taken in front of this will appear as in a setting of a real bower of roses.

To the top of frame attach an easel back which can be adjusted for either side, completing two pretty backgrounds on a light, movable frame, which can be used either in or out-of-doors.

Grace C. Rutter.

Toning with Hypo.—The cost, the trouble, and the time to be expended in toning silver chloride prints is occasionally said to be the reason why non-toning papers of the velox type are relatively so successful. Now velox is excellent in that it can be made to yield bright prints from the average soft, thin, negatives giving gray insipid images on silver chloride paper but it has not all the advantages on its side. With intensified negatives, silver chloride paper or postcards will give toned and fixed prints with less trouble than is incurred in the making up of developing solutions and in the working in obscure daylight or lamplight as must be done for velox. Just take the silver prints out of the frame and throw them straight into a dish of hypo that has been acidified with citric acid. You thus obtain any tone from a warm or cold red to coffee-brown, to sepia and purple—pretty pictures suited for any subject and which many persons—particularly women folk—prefer infinitely to the monotonous coldness of the black papers. As to permanency of results, the hypo-toned prints probably serve the average purpose of looking well until interest in them vanishes, when they follow the road of all waste paper and the majority of photographs. For prints that are sent to journals for reproduction—mechanical subjects—I should consider it waste of money to send anything better than prints so treated, provided the negative was plucky. And scant need be the washing of prints for such purposes. Pictures to treasure are best made on carbon, and glazed on a collodionized plate they will keep bright and fresh for forty years. It is to be observed that a silver gelatine print of red tone will not turn yellow and fade nearly so quickly as one toned purple.

Charles R. King.



Working in a store where there were a dozen or more roll films to be developed daily and growing tired of the waste of time and the gymnastic drills necessary to bring them through the developer, I decided to try to apply the film pack method to whole rolls. I first had a carpenter make me a tray long enough to hold a six exposure postcard size film, the longest met with in average work, and five inches wide. I covered this with plain white oilcloth gluing it to the bottom and sides of the tray.

For developing I found a quart of solution was sufficient and by carefully washing each roll on both sides before placing it in the developer and using care to see that

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the developer got over it evenly *at the start*, I found that I could handle as many as seven rolls of film, all face down, and one on top of another, in the same solution. Usually this number is not needed for the first one will be ready for the hypo, before you have reached the fourth or fifth. By using this method I have turned out as high as a dozen rolls in a half hour and with less labor and muscular strain than was needed to develop one roll under the old method.

It would seem at first that this method would cause developer stains but with care in handling makes universally better negatives than by any other method I know. The advantages of the method are: The saving of time, the saving of energy, the lessening of the tendency to under-development through desire to get to the next film, lessening the tendency to frill in the summer time because the solution is exhausted and thrown out in a few minutes and the films are finished with a minimum handling.

I would say in this connection that such a process as this shows conclusively the difference between the true non-curling films and the so-called ones. The Ansco films after being thoroughly wet will lie flat in the tray whether face down or face up while certain other films curl up into a roll at once and require straightening out several times during development.

The method I suggest here is of course only of value in galleries and stores doing a great deal of amateur work and having roll films by the dozens to develop.

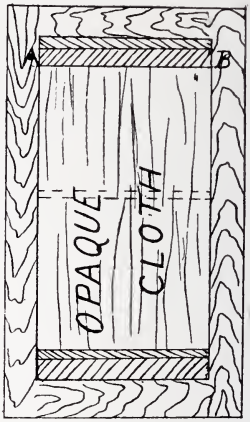
W. L. BARNHART.

❖ ❖ ❖

Here is a method of toning blue prints that I have never read or heard of and which I think gives better pictures than the ordinary blue print. Print somewhat darker than wanted if for ordinary blue print and immerse in a solution of ammonia, about 1/10, the strength of ordinary "Household ammonia." It may also be useful to note that a Delft color can be obtained by putting three or four drops of "Household ammonia" to about 10 ounces of water.

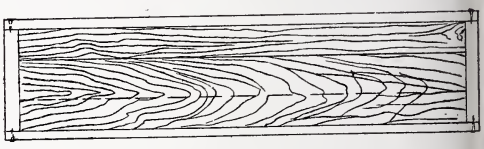
RALPH NEWMAN.

A DARKROOM VENTILATOR.—Many amateurs lock themselves up in an ill-ventilated darkroom, and as a result, their health becomes impaired. The ventilator, which has



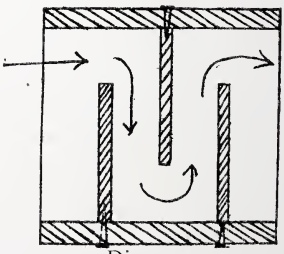
Diag. 1.

given me perfect satisfaction, two are needed, one for the top of the window, and one for the bottom, as shown in the diagram. The sides and partitions can be made of half inch wood, and the ends of seventh-eighths inch wood. Before putting them



Diag. 2.

together, the inside must be painted a dead black color. It is, of course, understood that the length of the ventilators depends on the width of the window, namely AB in diagram 1. The space between the ventilators is covered with an opaque cloth.



Diag. 3.

These ventilators are slipped in at the top and bottom of the window and each half of the window is closed up tight against them.

A. BERKOWITZ.

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Items of Interest

A CAMERA TO TRAP SPEEDERS.

An automatic camera to measure the speed of automobiles by registering two snapshots at an accurately timed interval is now being used in Massachusetts. Its inventors, Daniel F. Comstock and Herbert T. Kalmus, of the Institute of Technology, recently testified in the first case in which such a camera-record was presented as evidence. This case, says *Motor Age* promises to be celebrated in motor history. The speeder was found guilty in the lower court, but has taken an appeal, which will shortly come up before the Superior Court at Boston. Says the paper just named:

"The instrument bids fair to revolutionize methods of trapping speeders, for the motorist will know nothing about it until he is haled into court, as the camera will register the speed and get the number at the same time, according to its inventors. * * *

"The method used by the operator of the camera is to step out behind the motor-car as it passes, hold the lens vertical and press the button. This registers the first picture, and about a second later the shutter works automatically and registers another picture on the same plate. Naturally, when the machine is moving, the picture first taken is considerably larger than that taken in the second instance.

"Inside the camera, and just where it will show between the upper and lower pictures, is a small dial, around which a hand works, anticlock like. When the operator snaps the button for the first picture the hand starts and continues around the dial until the second exposure is made, when it instantly stops. There are little notches on the dial which have been worked out by mathematics for timing purposes.

"As soon as the picture has been developed the process of calculation begins. A small steel scale, with the fractions of an inch carefully marked off, is used to measure the distance between the treads of the two rear wheels as shown in the first photograph and then the measurement of the same section of the machine are taken in the second picture. By a system of mathematical formulas, the measurements of the rear of the machine are worked out and then a comparison is made with the notches on the same dial in the camera over which the hand has passed. This method, the inventors testified, has been used before for scientific purposes, but only within the past week or so for the purpose of timing motor-cars.

"Frank M. Harrington, the policeman in the case, in his testimony described several tests he had made. On one occasion they tallied exactly with the figures taken by a timer with a watch and on several others had come only a small fraction below the time given by the watch."

—*Literary Digest.*

* * *

WHY SHE COULDN'T SPEAK.

A photographer in an Iowa town was called upon not long ago to make some pictures of an old lady of seventy years or so, but of surprising agility and quickness of perception.

The picture-man was, therefore, somewhat surprised to find that no words of address could induce the old lady to speak until the operation was completed. Then she put her fingers into her mouth, whence she withdrew several wads of paper.

"You wouldn't have me photographed with my cheeks falling in, would you?" she asked the photographer. "I just stuffed two pages of a newspaper in my mouth to fill out."

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Among the Camera Clubs

[Officials and other members of Camera Clubs are cordially invited to contribute to this department items of interest concerning their clubs.—The Editors.]

PROVIDENCE CAMERA CLUB, PROVIDENCE, R. I.

The twenty-first annual exhibition of the Providence Camera Club was held at the new rooms of the club during the week, on December 6th to 11th inclusive. This exhibition was, in the minds of the fraternity in this city, one of the most successful exhibits which the club has held in some years. While the number of prints hung, about 150, was smaller than in some years the quality was conceded to be higher.

The club having moved into new rooms from its old quarters is now thoroughly equipped for the winter's work. The impetus shown in the annual exhibit was significant. About forty members contributed to the hanging including some fine examples of carbon printing and platinum work. No prizes or awards were made this year.

The exhibition attracted much attention from the photograph-loving public and brought in a number of new members.

CLEVELAND, OHIO, CAMERA CLUB.

Cleveland, Ohio, has accomplished one of its long felt wants, an enthusiastic camera club. On the eve of November 2, a handful of camera enthusiasts organized "The Cleveland Camera Club," under the auspices of the "Cleveland Central Young Men's Christian Association," the purpose of the club being to increase the efficiency of work among both beginners and advanced amateur photographers.

The first regular meeting which was held November 16, 1909, closed its books that date with forty-one charter members.

The first business of the evening, was election of officers, the results of which were as follows: E. A. Ruggle, president; G. E. Berdge, vice-president, G. P. Rodgers, secretary and treasurer; E. A. Ruggle, G. E. Berdge, J. C. Ulmer, L. C. De Groodt, executive committee; E. G. Kirmode, V. P. Terrell, membership committee.

L. C. De Groodt.

THE POSTAL PHOTOGRAPHIC CLUB, WASHINGTON, D. C.

The year 1909 was one of great prosperity for the club, and the year 1910 bids fair to be equally prosperous.

As previously announced in the Bulletin for December, 1909, the officers of the club were re-elected to serve during the year 1910. The officers have been re-elected annually for the past ten years. The club is in a highly prosperous condition. In addition to its authorized strength (40) there is a waiting list of three. Its finances are in a healthy condition, the character of the work exhibited in the club Albums is of a high grade, and the utmost harmony, zeal, and enthusiasm prevail among the members.

G. A. Brandt, *Secretary*.

TOLEDO CAMERA CLUB, TOLEDO, O.

The activities of the Toledo Camera Club have been most marked during the past summer and fall. The past interest has not only been retained, but has been greatly enhanced through the good fellowship engendered by coming in contact with each other while afield. The study of composition has been of excellent help to all and our way of studying has had a beneficial effect on every member.

The club has had at least one outing each month, some months two and one month three, and the attendance has been from 12 to 25 present at each outing. It

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has taken in almost every direction from Toledo, even as far as 15 miles, by trolley, in the country.

Our plan has been to start early (7 A.M.) go as far by car as previously determined, and then afoot to the place selected. Onct a choice spot is found, we never leave until it has been viewed from every point and under all prevailing conditions. The point of view, what to put in, what to avoid, how to get the best of any atmospheric condition; all things are studied with the result that these outings have produced at least four pictures that are now hung in the Sixth American Salon and of four other prints criticized in *Photograms of the Year* 1909, besides many that have been worked up and not shown and others that will be ready for our annual salon in February. Each one going, took a lunch and when it came time to eat, the meal had much the appearance of an old-fashioned basket-dinner, with hot coffee, made on an alcohol stove and presided over by one of those generous souls that the world calls a woman, but we, in our delight, breathe the word "angel."

At one of our outings we came to a farm house and we looked so good to them that they invited us to come in, and out on their spacious lawn, they served us watermelon, ripe, cold, and just picked from the vines, and so delicious that the taste still lingers. With twenty pure air "bugs," who had just tramped for five hours, it meant, not one melon, but twelve, before the last man said enough.

We never fail to take a few records for the delight of such people and of all we have taken, the first instance is to come where any member "broke faith" and failed to send the prints, as promised. Farmers have led their cattle, horses, and sheep, from one field to another for our convenience and during the discussions on point of view, etc., none listened so eagerly as they.

At our last meeting in November, almost the entire membership was out, and the room was taxed to its limit, and with over fifty prints in the monthly competition of "Boats, or parts of boats," it showed conclusively that our way of conducting outings is a success and entirely satisfactory to all.

C. C. TAYLOR, Secretary.



OUTING OF THE TOLEDO CAMERA CLUB.

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JAMESTOWN CAMERA CLUB, JAMESTOWN, N. Y.

The Jamestown Camera Club begs to call the attention to its third annual exhibition, to be held March 7 to 12 inclusive, 1900, and invites exhibitors in a general class open only to members of camera clubs and other clubs and other amateur photographic organizations. The success of their Interclub Contest of 1909 led the club to decide on a general exhibit as a feature of each annual, but as the result of last year's experience some changes have been deemed wise. The following rules govern:

Pictures to be eligible must be the work of the exhibitor, who must be a member of some camera club or other amateur photographic organization. No pictures hung in our previous annuals will be accepted. (NOTE—While entries are to be by *individuals* instead of by *clubs* it may be found convenient for exhibiting members of one club to include their pictures in one shipment, but a separate entry blank must be filled out by each exhibitor.)

Pictures to be accepted must be received on or before February 21st.

For further information and entry blank address J. M. Cushman, Jamestown Camera Club, Jamestown, N. Y.

THE CAMERA CLUB, NEW YORK CITY.

During the closing month of 1909 a very creditable exhibition of the work of the members of the Wisconsin Camera Club, of Milwaukee, Wis., was held in the rooms of the Camera Club, at 68th street and Broadway, New York City. The exhibition included about forty prints and embraced specimens of work in carbon, gum bichromate, platinum, and other media. Several of the portraits were exceptionally good and many of the landscapes shown were above the average both in technique and in artistic conception and composition.

A very interesting demonstration and lecture on "Physiochromes" was also given during the month and was well attended. During January a science-lecture and entertainment will be delivered, at Mendelssohn Hall, West 40th street, near Broadway, under the auspices of the club. The lecturer will be H. Snowden Ward, F. R. P. S., of London, England, and the title of his lecture, "The Marvels of Photography," promises not only a profitable and instructive evening for all classes of photographers, but also a very interesting entertainment to anyone who may attend.

TWENTY-THIRD STREET Y. M. C. A. CAMERA CLUB.

The Camera Club of the Twenty-third Street Branch, Young Men's Christian Association opened its work for the fall with a large exhibition of prints in September. Among the members who contributed work were Messrs. John Downie, J. C. Ramsperger, Ernest Adams, Charles d'Emery, Harold M. Wyckoff, and J. O. Sprague.

A series of monthly exhibitions and tests have been started by the club.

This plan has been adopted to get the members to show prints, to influence them to improve their work, and in this way to increase the usefulness of the club.

The best print of each exhibitor is to be marked on the following basis: 60 points for composition, 30 for technique, and 10 for mounting, making a total of 100 points.

On December 6th, Mr. William H. Zerbe, Director of "Associates in Pictorial Photography," entertained the members with a talk on "Composition." He spoke of lines, masses, balance, unity, and aerial perspective, and their relation to good composition, illustrating his points with prints and black board drawings.

The Fifth Annual Print Exhibition was held on New Year's Day. Nearly 1,000 people visited the rooms of the club on that day.

It goes without saying that it was the most successful exhibition ever held by the members of the club. What made it so successful and attractive was probably the arrangement of the lights and the method of hanging. One of the popular features was an interesting collection of autochromes by Charles d'Emery, and lantern slides by John Fairman, Ernest Adams, and others. These were arranged with a brilliant light behind.

One hundred and thirty-one prints were one exhibit, which were neatly catalogued to prevent unnecessary handling.

J. O. SPRAGUE, *Secretary.*

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Photographic Reviews

THE AMERICAN ANNUAL OF PHOTOGRAPHY FOR 1910.

Edited by John A. Tennant, New York. Tennant & Ward, publishers.

We have received, from George Murphy, Inc., a copy of the American Annual of Photography for 1910, of which they are the general sales agents.

The book contains the usual number of good things, both in illustrations and contributed articles. It consists of over 300 pages of valuable matter, including over 150 illustrations, many of them being full page pictures, and several in one or more tints. The frontispiece is an attractive genre picture on royal velox, redeveloped and waxed, in an agreeable sepia tone. The part devoted to tables, formulæ, calendar, etc., has been somewhat reduced, and we miss some of the old pages from this section. The advertising pages continue to be not the least interesting and valuable part of the book,—including, as they do, a practical directory of present manufacturers of and dealers in, photographic supplies.

The book is bound neatly in a granite cover paper, and is well printed, as usual, both as to illustrations and letter press. The price, as heretofore, is 75 cents in papers covers, and may be obtained of various dealers in photographic supplies, or of the general sales agents, George Murphy, Inc., 57 East 9th street, New York City, or will be sent, post paid, on receipt of price, by the Photographic Times Publishing Association.

⁂ ⁂ ⁂

The January number of the Photo-Era shows a number of improvements over issues of the preceding volume. The management of this attractive publication has adopted the plan of illustrating the cover design with a photo engraved plate from an original photograph. The first of a series of very interesting and beautifully illustrated articles, by the managing editor of the publication, Mr. Wilfred A. French, Ph. D., entitled, "With the Camera in Beautiful Bavaria," appears in this number; the first paper being devoted to Nuremberg. Referring to the salon illustrations in the same number, the editor explains that the reason they are not up to their usual standard of excellence, is because they were made by a local engraver in Toledo. But it seems to us that the original subjects themselves had something to do with the matter, as they are almost all of the "fuzzy type," or "freak" character, which all practical engravers know are well nigh impossible to reproduce satisfactorily in printer's ink. Some of these pictures are simply illustrations of photographs that were deliberately put out of focus, and have little to commend them. In this connection, it may be interesting to know that the excess to which some of our American photographers have gone in this direction, is not the case with the leading photographic exhibitors in England or on the Continent. In the great International Exhibition of Photographs at Dresden, last summer, the so-called "fuzzy type" picture was conspicuous by its absence.

⁂ ⁂ ⁂

The British Journal Photo Almanac, 1910, George Murphy, Inc., Sales Agents, 57 East 9th street, New York. Paper covers, 50 cents; postage, 27 cents; cloth covers, $1.00, postage, 37 cents. The forty-ninth volume of this almanac appeals to us as much as its predecessors, for the wealth of good things it contains not alone for the professional but for the amateur and beginner as well, serving as it does as a reliable and trustworthy guide.

Trade Notes

[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—THE EDITORS.]

ANSCO NEW ENGLAND BRANCH OUTGROWS ITS FORMER QUARTERS.

The demand for the high quality goods manufactured by the Ansco Company is growing so rapidly in all sections of the country that one branch after the other has been compelled to enlarge its quarters in order to cope promptly and effectively, as is the policy of the company, with the ever growing demand.

The New England branch, formerly located at 101 Tremont street, Boston, Mass., has recently moved to 46 Cornhill, Boston, Mass. It will carry a larger stock on hand than was possible before, so that it will be a great convenience to the independent dealers through which channels the Ansco Company distributes its goods to the consumer. The personnel of the branch will be increased accordingly.

Be sure to send your orders to No. 46 Cornhill, Boston, Mass.

☆ ☆ ☆

Cooke's Anastigmat Lenses, were until a few years ago, practically unknown in America. The three uncemented colorless glasses, perfect in mechanical construction and finish, are a revelation to the critical. They are made in different series for different purposes. Though imported, the prices are not at all prohibitive. Send for a catalogue and describe your work. Taylor, Taylor & Hobson, Ltd., 1135 Broadway, New York.

☆ ☆ ☆

No springs or hinges in the Seneca Film Pack Adapter. Easily fitted into place, held by metal clips, and fits all leading makes of cameras. Sent on trial by the Seneca Camera Mfg. Co., Rochester, N. Y.

Schering's Pyrogalic has been a by-word among photographic chemicals for years, and it is expected that under the registered trade mark of Satrapol the manufacture of metol (the patent on the process of manufacture of which has expired), by Schering & Glatz, will attain the same high standard in the regard of users of photographic chemicals.

☆ ☆ ☆

C. P. Goerz American Optical Company wish to further emphasize the fact that their only authorized agents for the middle Western States is Burke & James, Chicago., Ill., to whom all orders from that secttion of the country should be sent. Burke & James will carry a complete line of their goods and are fully equipped to fill all orders promptly and grant the same conditions of sale.

☆ ☆ ☆

If you are not yourself interested in photography won't you hand this copy of THE PHOTOGRAPHIC TIMES to some friend who is, and thus do him (or her) a favor, THE PHOTOGRAPHIC TIMES.

☆ ☆ ☆

LIFELIKE ATTITUDE.

'Some of our prominent men," suggested the photographer, "like to have their photos taken in a characteristic attitude."

"Suits me," responded the subject. "Photograph me with my nose against a grindstone. Got one handy?"—*Louisville Courier-Journal.*

☆ ☆ ☆

Have you sent in your subscriptions to THE PHOTOGRAPHIC TIMES If not, won't you do so at once, and thus insure securing the full volume for 1910?

If you are not interested in photography won't you hand this magazine to some friend who is?

Classified Advertisements

Advertisements for insertion under this heading will be charged for at the rate of 25c. a line, about eight words to the line. Cash must accompany copy in all cases. Copy for advertisements must be received at office one week in advance of the day of publication, which is the fifteenth of each month. Advertisers receive a copy of the journal free to certify the correctness of the insertion.

Rates for display advertising sent on application.

THE PHOTOGRAPHIC TIMES PUBLISHING ASSOCIATION, 135 W. 14th ST., NEW YORK

GEORGE B. CARTER, President. D. RANDOLPH COOK, Secretary and Treasurer.

NOT IN THE TRUST.

We sell CAMERAS of every description

Seneca, Korona, and any Camera made by the TRUST can be purchased at a discount.

Sale Agents for Artura, Cyko, Argo, and Seltona Papers.

Our New Catalogue will be out May 15th.

New York Camera Exchange.

114 FULTON STREET. NEW YORK CITY.

WAX FINISH PLATANOA

A NEW SURFACE AND A NEW IDEA.

A polished raw stock and a transparent emulsion. Gives you the waxed appearance, without the use of white shoe polish. Write us on your letterhead for free sample and print. *Copy of The Norman Photographer, Free.*

NORMAN PHOTO PAPER CO., Rochester, N. Y.

BROMIDE ENLARGEMENTS.—Send us one of your Negatives and 10c and receive by return mail one of our 6½ x 8½ Enlargements, black and White or Sepia. Developing and Printing to your order. All Prints made on Velox Paper. Each exposure developed separately. No Tank work in our shop. Prompt service, moderate prices. Price list free. Kodaks and Supplies. THE PHOTO CRAFTS SHOP, Dept. D, Racine, Wisconsin.

ART STUDIES.—Photographs from Life Models. Finest collection for artists and art lovers. Illustrated catalogue sent free on demand. C. KLARY, 103 Avenue de Villiers, Paris, France.

TOP (fourth) FLOOR TO RENT.—No. 582 Atlantic Ave., Corner Fourth Ave., Brooklyn. Size 20x60 ft., suitable for Commercial Photographer. Most public corner in Brooklyn. Opposite subway terminal, L. I. R. R. depot, elevated R. R. station. Eight lines trolley and trolley loop. Subway time 18 minutes to Forty-second st. Manhattan. Will lease one, two, three years, dwelling conveniences. For photo. and terms address JOHN THORNTON, JR., 71 Franklin St, N. Y.

WANTED.—January and February 1907 Photographic Times to complete volume. Also 1905-1906 volume. CHAS. F. MAYDON, Elkins Park, Montgomery Co., Pa.

WANTED.—A copy of "Woodland and Meadow" by W. I. Lincoln Adams. Address THE PHOTOGRAPHIC TIMES PUB. ASS'N, stating price wanted.

WANTED TO RENT.—A Studio, fully equipped; with privilege of buying. IRA HICKOK, Prospect Ave., Hackensack N. J.

VIEWS MADE INTO PHOTO-GELATINE

POST CARDS

AND SOUVENIR ALBUMS

FINEST AMERICAN MADE

The Albertype Co., Brooklyn, N. Y.

WANTED TO RENT: STUDIO, fully equipped; with privilege of buying. East preferred, especially New Jersey. Address, I. A HICKOK, McMinnville, Tenn.

FOR SALE.—My ground floor studio, best studio and location in S. W. Iowa; also a nice branch studio in a college town of 3000. Good prices, large nice rooms, everything good to work with. Photo of exterior and interior sent free. If taken at once will sacrifice for $1800, both studios only one half what they are worth. HUDLESON PORTRAIT AND ART STUDIO, Council Bluffs, Iowa.

FREE—A 14k FOUNTAIN PEN (worth $1), and 10 other useful articles, with each membership. This offer holds good only while they last—first come, first served. Send a stamp to-day for the biggest offer ever made by anyone. CORRESPONDENCE CAMERA CLUB, Box 61, HELMETTA, N. J.

LEARN **PHOTOGRAPHY**

EARN $20 to $50 A WEEK — **3 COLOR PHOTO-ENGRAVING** — ESTABLISHED 16 YEARS

Only Colleges in the world successfully teaching these paying professions. Endorsed by International Assn. of Photo-Engravers, and Photographers' Assn. of Ill. Terms easy; living inexpensive. Positions secured for graduates. Write for catalog; specify course interested in. *No saloons in Effingham.*

Illinois College of Photography, or
Bissell College of Photo-Engraving, } **L. H. BISSELL, President.**

967 Wabash Ave., Effingham, Ill.

Photography IN NATURAL COLORS

Amateurs, tourists, and artists can now reproduce Nature's gorgeous colorings with ordinary cameras, short exposure, and at small expense.

SIMPLIFIED PROCESS

Anyone Can Learn Easily

Full particulars and working instructions in illustrated booklet, containing picture in colors, mailed for 10c. (stamps or coin).

American School of Art and Photography

364 ADAMS AVENUE, SCRANTON, PA.



Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

FLASH POSSIBILITIES.

A good many amateurs have been misled as to the possibilities of flashlight illumination by the crude and inartistic effects sometimes produced by those who did not know how to handle it. First-class pictures are as easy to produce by flashlight as by daylight—and in many cases much easier as the flash may be placed so as to cause the light to fall on the subject in exactly the proper place and volume.

For those interested in home portraiture and whose daylight time is taken up with other matters, the flashlight will serve exceedingly well. This is particularly true of the Eastman Flash Sheets, not only because they are simple and easy to handle but because they burn rather slowly, taking about one second to consume, thus affording the broad soft light absolutely essential in portraiture. For picturing babies and all other subjects liable to move during exposure the Eastman Spreader Flash Cartridges will be found just right. We go rather further than a good many manufacturers in our efforts to have our products produce the best results, and in connection with our amateur flashlight products we have prepared a booklet "By Flashlight," which tells exactly how to use the Eastman Flash Sheets and the Eastman Spreader Flash Cartridges to produce artistic results. The booklet is splendidly illustrated with both flashlight groups and single figure studies, each accompanied by an explanatory diagram. "By Flashlight" is yours for the asking either from your dealer or from us by mail.

BEST FOR WINTER PICTURES.

Negative making in winter, especially when the ground is snow covered, demands unusual qualities in the sensitive picture foundation. Not only violent contrasts in light and shade to contend with, but problems of color and halation must be solved as well. Your picture foundation must as a first requisite possess speed, and secondly, great latitude in exposure, not only to overcome errors of judgment, but inequalities in lighting as well. In addition, it must be orthochromatic to properly record the delicate prismatic colorings, which go to make up the "white" of the snow, especially when illuminated by sunlight, and lastly, possessing all the foregoing necessary qualifications it must to successfully solve the other problems, possess the ability to resist or absorb halation as well.

All these essentials are possessed in just the right degree to meet amateur requirements, in but one product — Eastman N. C. Film.

Eastman N. C. Film possesses the speed of the Seed 27, the fastest studio plate made, has the same great latitude in exposure, is orthochromatic to a high degree, and owing to its construction and spooling has the ability to resist halation.

And back of all these absolutely necessary qualifications are the years of experience in film making, and a perfect factory to make film in.

Eastman N. C. Film is easiest and best to use, easiest and best to purchase—but to be sure, look for N.C. on the box—"Kodak" on the spool end.



LOOK FOR IT.

The above trade mark will be found on all packages of our chemicals and chemical preparations. This trade mark is placed upon these packages for your protection as well as our own.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

It is an assurance to you of obtaining thoroughly tested and absolutely pure chemicals.

It is an assurance to us that when chemicals bearing this trade mark are used our sensitive products will yield a much higher percentage of perfect results.

And—a point of equal importance E. K. Tested Chemicals are the cheapest—true it is that you may some times purchase other brands of chemicals for less money—but in the end the *cost* to you is much greater because the substitutes give waste, not pictures.

It is easy to understand why we take so much pains in perfecting our chemicals, and in calling your attention to the necessity for their use: Clearly not in the profit we make on these goods, for the chemical preparations part of our business is very small in comparison with our other manufacturing departments, but because the highest success with our other products depends upon the use of the best chemicals.

PRIZE WINNERS.

"Harrisonburg, Va., Nov. 20, 1909.
Kodak Correspondence College:

I enclose a clipping from this morning's paper giving announcement of prize winners in our annual amateur contest. I thought it might interest you to know that both first and second prize winners are pupils of yours. I could notice a *vast* improvement in the work submitted by Miss Showalter over her entries of former years."

Yours very truly,
JOHN J. REILLY,
Mgr. The L. H. Ott Drug Co., Inc.

There is more than a little satisfaction in landing a prize in a photographic contest, not so much for the prize itself but more from the fact that your work is good, better—*best.* The ability to win awards in photographic contests depends not only on the intelligent employment of an artistic temperament but upon the ability to produce technically good pictures as well.

And that is just the mission of the Kodak Correspondence College—to assist you in every part of picture making. Not only to instruct you in exposure, development, printing and the other mechanical processes of photography, but by sincere and intelligent criticism to develop and perfect your sense of the artistic so that you may not only be able to produce pictures both technically and artistically good but to know just *why* they are good.

Take advantage during these "indoor" days of the Kodak Correspondence College course of instruction, and be prepared when the outdoor days come again to work with doubled intelligence and enthusiasm.

The cost of the entire course is but two dollars, and the course consists of unlimited *personal* letters written to meet your *individual* requirements. Ask your dealer for an application blank or write us employing the following form of application:

APPLICATION FOR MEMBERSHIP IN THE KODAK CORRESPONDENCE COLLEGE.

Eastman Kodak Co.,
Rochester, N. Y.
K. C. C. Dept.

Gentlemen: I am the owner of a (name camera and size).....
and wish to be enrolled as a member of "The Kodak Correspondence College." I therefore enclose herewith {*Draft* / *P. O. Money Order* / *Express Money Order*} *for two dollars, for which please send me a volume of "The Modern Way in Picture Making" and a certificate of membership entitling me to a full course in The Kodak Correspondence College.*

(*Name*).....
(*Street and No.*).....
(*City*).....(*State*).....

EASTMAN FILM NEGATIVE ALBUMS STORE YOUR FILM NEGATIVES PERFECTLY.

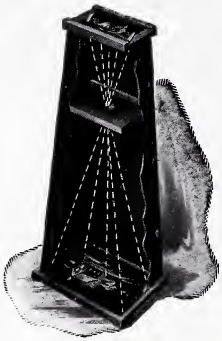
Made for ALL sizes of Kodak Film.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

EASY.

Wish I knew how to make enlargements—there are a lot of my small Kodak negatives that would yield splendid enlargements if I only knew how to make them. Well, you can make a good Velox print, can't you? Of course!—and that is all you need to know to make first class enlargements.



How? By means of the Brownie Enlarging Camera—simplest sort of a proposition. A glance at the illustration will show that the Brownie Enlarging Camera is really nothing more than an extended printing frame, put the negative in the holder at the small end, and a sheet of Velox in the holder at the large end—no dark room—then stand the Brownie Enlarging Camera out in the daylight so that the light will fall directly upon the negative, a few minutes exposure, remove the sheet of Velox, develop in the usual manner, and there is your enlargement. No—you don't have to bother with focusing—you see the lens which comes with the Brownie Enlarging Camera is placed at just the right distance between negative and paper to produce an absolutely sharp enlargement. Yes, you can use any grade of Velox that is suitable for your negative, either single or double weight, and, of course, you can re-develop for sepia tones when desired. You may use Bromide paper if you wish, shortens up the exposure some, but when you use Bromide paper you will have to make use of the dark-room for loading and development.

Another point worth mentioning to you whose space for storage is limited. When not in use the Brownie Enlarging Camera folds up flat, and may be stored on a shelf or in a dresser drawer. You can put it together in less than two minutes when you want to use it again.

The price? Seemingly almost too small to warrant good work—but, just ask your dealer to show you some of the enlargements—that will convince you.

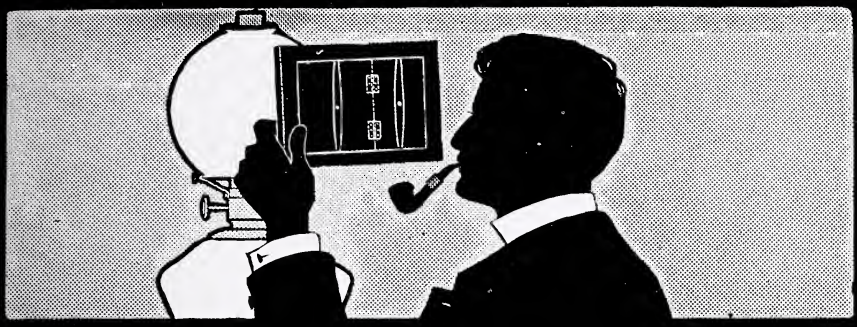
No. 2 Brownie Enlarging Camera, for 5 x 7 enlargements from 2¼ x 3¼ negatives,	$2.00
No. 3, ditto, for 6½ x 8½ enlargements from 3¼ x 4¼ negatives,	3.00
No. 4, ditto, for 8 x 10 enlargements from 4 x 5 negatives (will also take 3¼ x 5½ negatives),	4.00

NO CURL— NO BUCKLE to prints, even on thin mounts or album leaves, when you use

KODAK DRY MOUNTING TISSUE

Just press with a hot iron.

All Dealers.



The Velox Book will help you select the right grade of the *right* paper.

New edition just from the press.

NEPERA DIVISION,

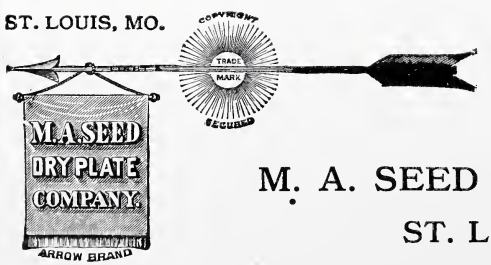
EASTMAN KODAK CO.

ALL DEALERS ROCHESTER, N. Y.

For crisp, brilliant slides—

Seed
Red Label

Either warm black or brown tones



M. A. SEED DRY PLATE CO.
ST. LOUIS, MO.



A KORONA

Is the Camera to buy for pleasure or business

Korona Cameras

TAKE PICTURES ON PLATES OR FILMS

You can use plates for economy when taking a few pictures around home or daylight film packs in the **KORONA ADAPTER** when you travel and desire film convenience. The ordinary film camera has very few of the adjustments and conveniences of a plate camera and for many purposes is useless.

A KORONA CAMERA is good for every photographic subject, equally complete as a film camera or as a plate camera. The mechanical construction of the Korona Camera is perfect and the workmanship is superb. The sign of quality in a Korona is apparent at first glance to anyone whether they know the points of a camera or not.

WE DON'T WANT TO SELL YOU A KORONA CAMERA. We only wish to send you our interesting catalogue of Korona Cameras and give you the address of the dealer in your vicinity who will be pleased to show you the different kinds of Korona Cameras we make.

☞ **This Catalogue tells all about our wonderful new**

PANCRATIC TELEPHOTO LENS

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NO DARK-ROOM WHEN YOU USE THE

Kodak Film Tank

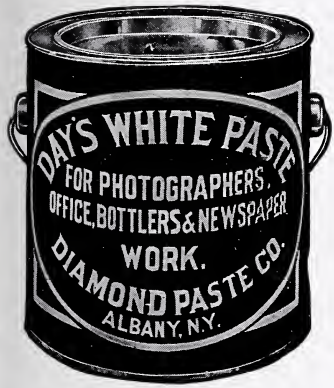
DAYLIGHT ALL THE WAY—BEST RESULTS—THE EXPERIENCE IS IN THE TANK

Brownie Kodak Film Tank. For use with No. 1, No. 2, and No. 2 Folding Pocket Brownie Cartridges, complete, - - - - -	$2.50
3½-inch Kodak Film Tank. For use with all Kodak or Brownie Cartridges having a film width of 3⅓ inches or less, complete, -	5.00
5-inch Kodak Film Tank. For use with all Kodak and Brownie Cartridges having a film width of 5 inches or less, complete, -	6.00
7-inch Kodak Film Tank. For use with No. 5 Cartridge Kodak or shorter film Cartridges, complete, - - - - - - - - -	7.50

Our booklet "Tank Development" sent on request.

EASTMAN KODAK CO.
ROCHESTER, N. Y.

DAY'S WHITE PASTE



is scientifically prepared especially for fine photography and art work.

NEVER SPOTS because it is absolutely neutral—cannot injure the finest paper or fabric.

NEVER WRINKLES because it is milled to the smoothness of a cream, the fineness of the particles insuring its

PERFECT ADHESIVE QUALITY

Remains in perfect condition until wholly used up, which makes it the cheapest you can buy in addition to your getting more in a package.

DAY'S ½ pint, 1 pint, and 1 quart Jars, hold full 10, 20 and 40 ounces—not 8, 15 and 32, respectively. You get most for your money in the 6 lb. and 12 lb. pails. 6 lb. pail, $1.00.

FREE SAMPLE SENT ON REQUEST.

DIAMOND PASTE CO., 70 Hamilton St., ALBANY, N. Y.

It pays to buy the BEST.

"Standard" Photo Finish Lintless Blotting Paper has this reputation

The price is very little, if any, more than the inferior kinds.

Ask for "STANDARD" and insist upon your dealer furnishing it to you.

MADE ONLY BY

STANDARD PAPER MFG. CO.,

Sold by the largest dealers. **Richmond, Va.**

"THE DAINTY" FOUNTAIN PEN

NON-LEAKABLE



THIS PEN is designed to occupy the smallest possible space in a lady's purse, or a gentleman's vest pocket. Illustration actual size, 4⅝ inches; when closed, 3¾ inches. Inlaid pearl, with chased gold bands. These Pens are strictly guaranteed. Sent postpaid, on receipt of price.

PRICE, $2.50.

STYLES & CASH, 135 WEST 14th ST., NEW YORK

A LIBERAL DISCOUNT TO THE TRADE

For clear, sparkling high lights, strong, rich shadows and every gradation of tone between

Hammer's Lantern Slide Plates

are unequalled. Coated on carefully selected crystal glass they are uniformly perfect.

HAMMER'S LITTLE BOOK:
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See article in "American Annual" for 1909, by Richard Trotter Jeffcott.



Hammer Dry Plate Co.

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When ordering from your Printer or Stationer. This insures a uniform quality always, and the lowest cost on your stationery considering the **grade of paper you adopt.**

¶ Free of charge.—To business firms interested in adopting a suitable paper we will mail **100 plain letterhead sheets,** assorted grades.

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IF you want the

....*BEST*....

BLACK and COLORED

Inks

Typewriter Ribbons **Carbon Papers**

Order them of

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of New York

534 Pearl Street, Cor. of Elm, New York City

Telephones 870 and 871 Worth. W. M. Spear, Sec'y and Treas.

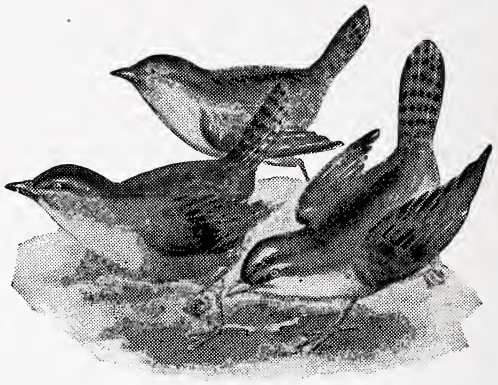
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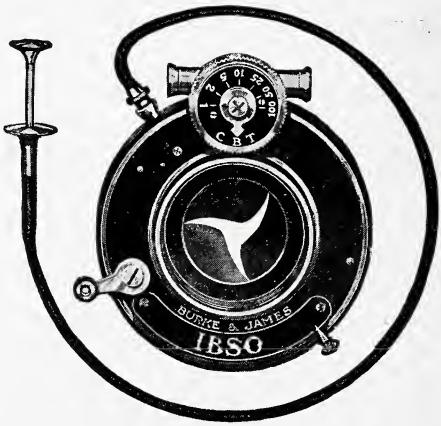
WRENN'S
Lintless Photo Blotting

Chemically Pure



Non-Linting

Made by WRENN, Middletown, O.



The Ibso Auto-Sector Shutter

A sector shutter at the price of an ordinary shutter. The three-leaf (sector) system admits one-third more light than is possible with any other style—making the Ibso the fastest shutter ever sold for the price. Interchangeable with any hand camera shutter.

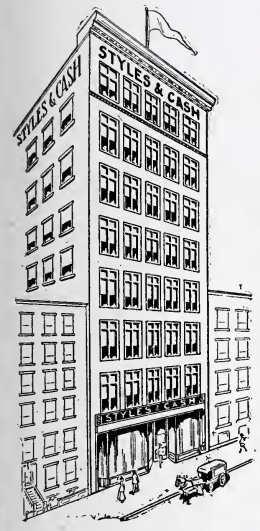
A light, compact and durable sector shutter that is a marvel of simplicity in mechanism. Accurate and reliable. Designed especially for the more discriminating users of 4x5 and 5x7 cameras. A medium price sector shutter that has distinctive features possessed by no others. A safety lock prevents accidental exposures. Operated with lever or Metallic Release—furnished with the shutter—eliminating all "bulb trouble." **When buying a Camera insist on an Ibso Shutter.** Ask your dealer or send for circular.

Price, with Metallic (antinous) Release..... **$8.00**

Sole United States Agents for Ibso Shutters **BURKE & JAMES** **Jackson Boulevard and Desplaines St.**

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Gowns and Millinery, Commissionaire, Chaperone

PUBLISHER OF "SHOP TALK"

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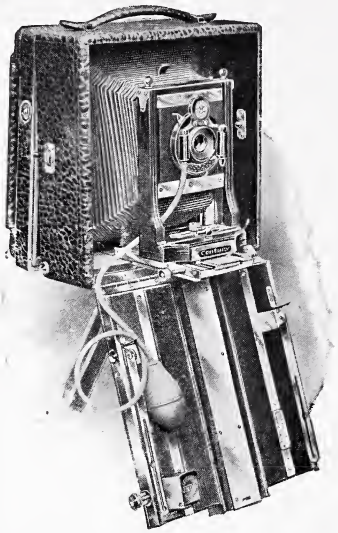
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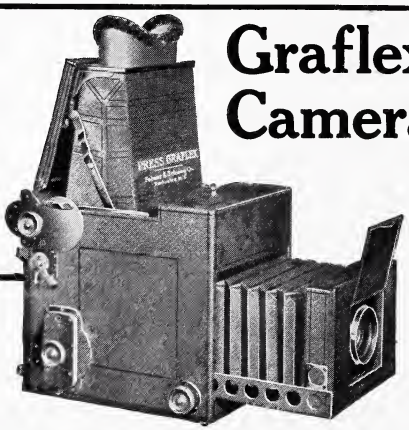
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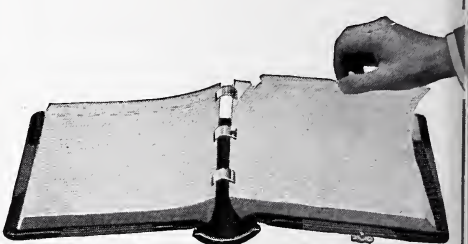
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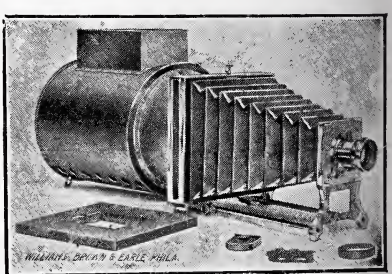
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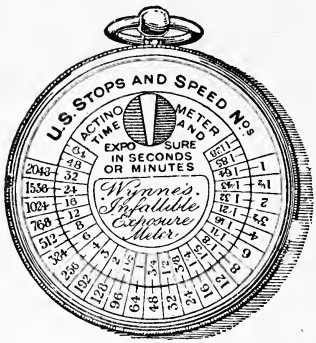
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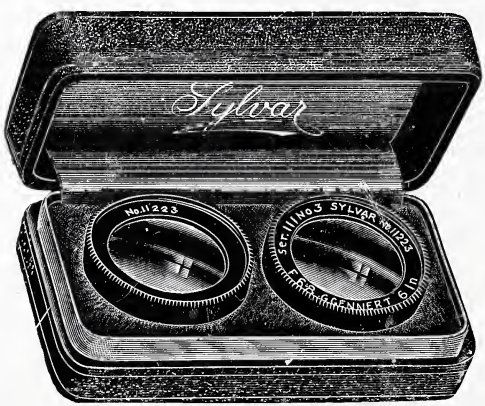
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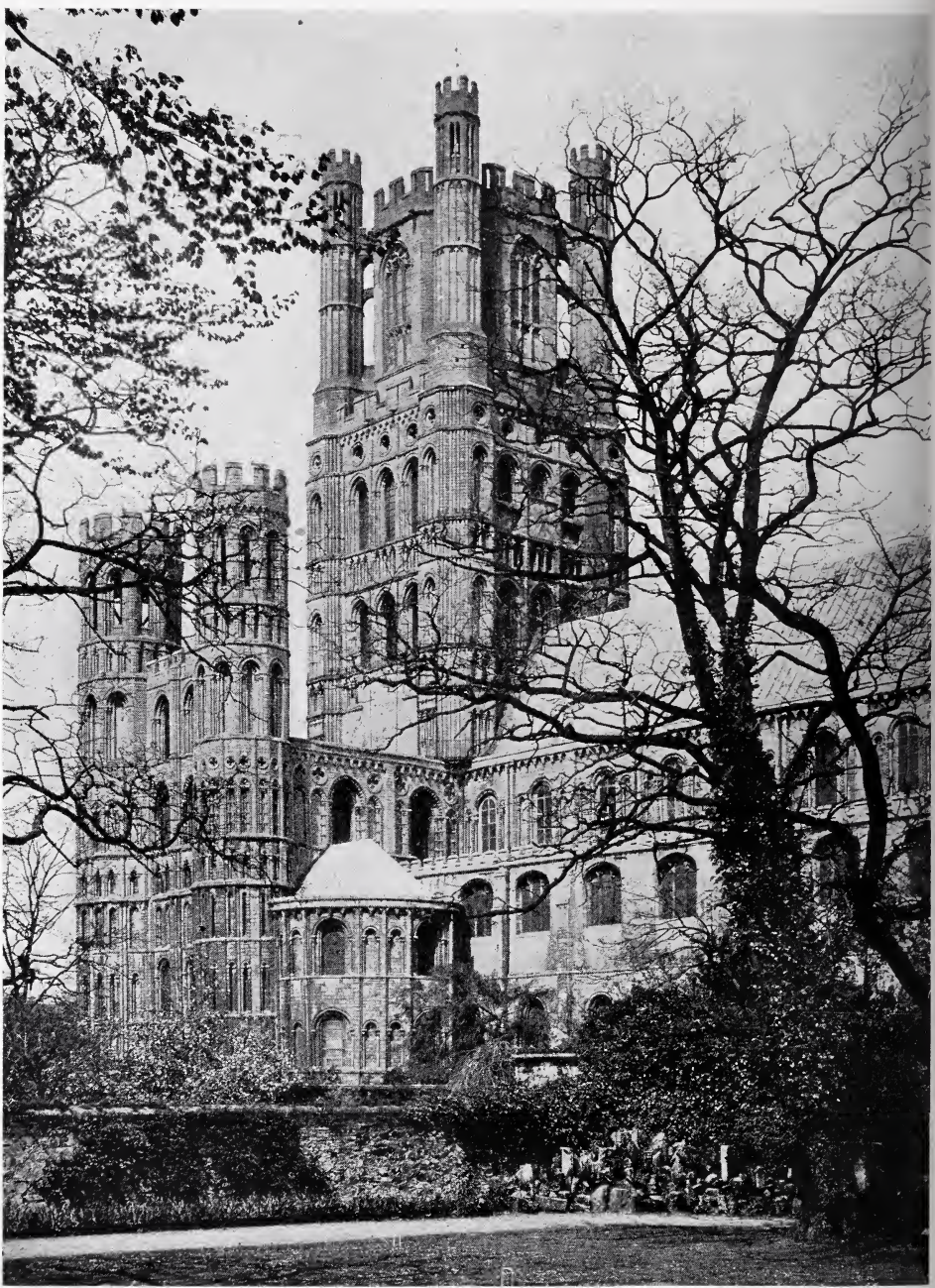
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ELY CATHEDRAL, WEST TOWER.

Illustrating "English Cathedrals."
(See page 63.)

The Photographic Times

VOLUME XLII FEBRUARY 1910 NUMBER 2

PHOTOGRAPHIC PROGRESS IN GREAT BRITAIN.

BY THE REV. F. C. LAMBERT.

THE LONDON SALON.



THE one exciting bit of news in London at the moment of writing is that the Photographic Salon has come to an end; at any rate, for the present. But this does not mean that the "Linked Ring" has been disbanded but rather that it is about to set its house in order and after a bit of friendly and spirited spring cleaning it will organize a new and improved version of the old Salon programme, as the hotels say, "under entirely new management," and call the new show the "London Salon." It is a matter of common knowledge that the old lines were stale and, moreover, the time has fully come when some decided move must be made to regain the confidence of the outside photographic public. The wholesale rejection of work by the non-links which has taken place of late has choked off quite a number of those whose work heretofore has supplied the main stem of support. (More in my next, or as soon as matters have matured.)

THE LATE DR. RUSSELL.

I am confident that all readers of this journal will join with me in expressing deep regret on hearing that death has removed from us the genial unaffected personality of Dr. W. J. Russell, F.R.S. (Professor of chemistry). From 1898 up to last year he carried out a long series of researches into the deeply interesting action of numerous substances which, in the dark, can affect an ordinary dry plate. Let me quote one experiment which I heard described by Dr. Russell some years ago, just by way of example. Take a piece of oak about the size of a quarter plate, and plane up one side as smooth as may be. If it is "figured" or dotted all the better. Now lay this down, planed side up, and lay over this an unexposed dry plate, in the dark, of course, film side down. The dry plate film and wood must not be in contact but, say, one-eighth inch

apart. This can be arranged by supporting the two opposite ends of the plate by pieces of glass, e. g., a short length of glass rod would serve excellently. The wood and light sensitive film are now left undisturbed and facing each other for some time,—I forget now whether the Doctor said twelve or twenty-four hours. The plate is then developed in the usual way, when we get a very fine image of the structure of the wood. A polished piece of coal in the same way communicates its structure to the plate. A piece of zinc on which a few scratches were made, laying bare an unoxidyzed portion, similarly gave an image. Printers' ink, but not ordinary writing ink, gives off emanations. In a word some metals, many oils, terpenes, resin, and other vegetable extracts, give off these emanations, which, Dr. Russell showed by experiment, can turn corners and also are stimulated into activity more or less by exposure to light. He came to the conclusion that the emanations are chemical rather than physical and attributed the results to the evolution of hydrogen peroxide formed by the oxidation of the active substance. We then have an explanation of how plates left in dark slides for some time show markings corresponding to the leather hinges of the shutter of the plateholder. The marking of plates that have been wrapped up in paper on which there is printing ink is a fact which is familiar to all. Plates that are kept for a long time wrapped in some kinds of brown paper, or in strawboard boxes, frequently show deterioration along the edges. Metal plateholders or film sheaths also induce markings. Other instances can be supplied by the reader's experience. It is probable that Dr. Russell's investigations indicate the cause of most of such troubles. For a long time I have been of the opinion that the best plan when touring with exposed plates is to put the plates film to film without any separating paper or anything else between them. I have observed, also, that the plates which have been wrapped first of all in waxed tissue paper keep best. I have used plates so issued after something like fifteen years keeping and found them quite good.

ARBUTHNOT'S PLATINO-GUM-BICHROMATE PROCESS.

Since my last note I have had an opportunity of seeing Mr. Arbuthnot give a practical demonstration of his gum-platinum process, and, as this process is more or less a limited liability kind of personal procedure, it may interest readers to have just enough information to enable them to try the process for themselves. Two points by way of preface: First, there does not appear to be any inherent difficulty, provided quite a moderate degree of care be taken; secondly, the results in Mr. Arbuthnot's hands are quite remarkable and forceful.

In brief, the process consists in making an ordinary platinotype print, coating this with gum-bichromate mixture, giving a second printing, and developing the gum print in the ordinary way. Starting then with an ordinary black and white platinotype print, developed, cleaned, washed, and dried in the ordinary way, our first business is to size the print to prevent the gum bichromate coating from sinking in too much. A solution of ten to fifteen grains of Heinrich's hard gelatine per ounce of water is made, first by soaking the gelatine in

cold water and then warming it in a water-bath to about 120 degs. Fahr., stirring thoroughly, and allowing it to cool down to 70 degs. Fahr. The print is laid on clean blotting paper and pinned to a drawing board and the gelatine solution brushed over its surface with a soft brush and worked up into a frothy coating. This is now removed by lightly wiping the frothy part with a handful of clean dry muslin, leaving the paper coated with a layer of gelatine. A second coating of size may be required with any brand of thick or extra absorbent paper, but this is not applied until the first coating is quite dry. The printing mixture is prepared by dissolving two ounces of clear gum arabic in five ounces of water, to which one or two drops of carbolic acid may be added if the gum solution is not being used right away. Prepare also a saturated solution of ammonium bichromate. Procure some moist water colors in tubes, as used by artists, squeeze out into a cup one-quarter inch of such pigment, say lampblack, add half ounce of the gum solution and half ounce of the bichromate solution and mix very thoroughly. Pin out the print over a sheet of blotting paper on the drawing board as before. Then brush over the print a coat of the gum-pigment mixture with a flat bear's hair brush and even it out with a badger softener, just as with ordinary gum bichromate printing. Dry the paper, print and develop it in the usual way. Registration can most easily be secured by using a piece of paper just a trifle larger than the negative, fixing this to a board by means of pins along the edges of the paper and laying the negative on the paper and board and pushing the negative close up to two pins along one side and two along an adjacent side. By means of these pinholes in the paper the negative can be accurately replaced time after time for two or more printings.

Now what is the object of all this? In a word it is designed to modify the scale of tones given by the first (platinum) print. Suppose this gives a print weak in the lighter tones. In such a case we use one-eighth to one-quarter inch of pigment in the above mixture. This gives a light colored coating. Printing is carried fairly far and the lighter tones as well as all other parts are strengthened. Again suppose the shadows of the platinum print are not full enough. In such case we use one-quarter to one-half inch and get a more opaque coating. Printing is somewhat short. This tends to enrich the shadows with little or no addition to the lighter tones. Roughly put the printing speed of the above mixture is about equal to ordinary P. O. P., so that a strip of that paper will serve as an actinometer. Should the printing of the gum coating be found unsatisfactory, it can be removed by soaking the print long enough in a strong solution of alum. Curiously enough, this alum solution at first seems to have a hardening effect on the gum, but after a while it appears to disintegrate it so that it can be easily removed with a soft brush.

LENS ARITHMETIC.

Many of the rules and formulas set out for photographers are needlessly complex. One of the commonest questions that comes my way, month by month, is the request for a very simple rule—to find the distances between the

lens, negative, and enlargement. Instead of giving a verbal rule let us consider a simple case. We can then word the rule for ourselves.

Suppose the lens has a focal length of six inches and that we wish to enlarge a quarter plate, 4 x 3, negative on to a 12 x 10 piece of paper. This means a threefold enlarging of each side of the negative, giving us a 12 x 9 print. Call this number three, the ratio. Clearly the distance between the lens and paper will be longer than that between the lens and negative.

Longer conjugate (Lens to paper): *Multiply* the focal length 6 by 3, getting 18, and add one focal length 6, getting a total of 24.

Shorter conjugate (Lens to negative): *Divide* the focal length 6 by the ratio 3, getting 2, and add one focal length 6, getting a total of 8. Now as a check to our arithmetic we should always notice that the two conjugates should also bear the same proportion, 24 to 8, as the ratio number, viz., 3.

To make matters clear, let us take one more example. This time we wish to reduce a 7½ x 5 negative to make a lantern slide, where the longer side of the reduced picture is 3 inches; that is to say, 7½ has to be reduced to 3. Putting this in half inches it is reducing 15 to 6 or ratio 15/6. Now in this case the longer conjugate will be between the lens and negative.

Longer Conjugate: $\frac{15}{6}$ times focal length 6 gives us 15, and adding 6 we get 21.

Shorter Conjugate: 6 divided by $\frac{15}{6}$ is 6 multiplied by $\frac{6}{15}$ or $\frac{36}{15}$ or $2\frac{6}{15}$. Adding 6 we get $8\frac{6}{15}$. To check our working we must compare 21 and $8\frac{6}{15}$. or 21 and $1\frac{26}{15}$. The larger ought to be $\frac{15}{6}$ times the smaller. So if we multiply $1\frac{26}{15}$ by $\frac{15}{6}$ we ought to get 21, and this is easily seen to be the case.

There is one other common trouble with lenses,—viz.: the *f* value of stops when the lens is being used for near objects, such as copying, etc. Now we may for all practical purposes consider that the *f* value of a stop is found by dividing the distance between the stop and the focusing screen by the diameter of the stop. Suppose the diameter of the stop to be one inch and the lens-to-plate distance is eight inches. No matter what the focal length of the lens, then, in such a case this stop is practically working at *f*8. But suppose we do not know the diameter of the stop opening, and only its engraved value,—what then? For instance, suppose the lens has a focal length of 5 inches and a certain stop is marked *f*8, but the lens is for the moment working at 9 inches between the stop and plate. This stop has a diameter of one-eighth part of 5 inches, it bears, therefore, a smaller relation to 9 inches, or has a higher *f* number, and the change will be as 5 is to 9. So, then, a simple rule of three tells us that as 5 is to 9 so is 8 to the new stop value, *i. e.*, 8 multiplied by 9 and divided by 5 is between *f*14 and *f*15. Lastly, what about exposures, for as a rule we are more concerned with comparative exposures than with stop numbers? For the same actual stop the exposures increase as the square of the distance between stop and plate. That is to say, equivalent exposures with the same stop vary as 5 times 5 (25) and 9 times 9 (81), or the second exposure will be roughly 3¼ times the former.

FIGURE COMPOSITION.

BY SIDNEY ALLAN.

One-Figure Composition.—Difference Between Portraiture and Pictorialism.—Suitable Subjects.—Values.—The Connecting Link.—Texture.—On the Rendering of Flesh Values.—With Thirteen Illustrations and Four Diagrams.

Chapter X.



IN DISCUSSING one-figure composition which will furnish the main topic of this paper, I do not intend to dwell upon portraiture, but I would like to make clear the difference between a portrait and a pictorial figure.

Portraiture is a specialty. An accurate likeness and a characteristic pose are the main objects. The whole interest is concentrated upon the face, and every other consideration is sacrificed to it. A portrait is rarely a pictorial masterpiece, and a pictorial representation is hardly ever a good portrait.

In pictorial composition there is no limitation. The aim is to produce something beautiful and not a record. The human figure can be used to express the whole gamut of human emotion and shown in every attitude and action that is pleasant to contemplate.

Of course, one-figure composition is somewhat limited in expression for pictorial purposes. A striking pose is often deemed sufficient. You may ask how does it then differ from portraiture. Well, let us look at the "Spanish Dancer" by Robert Henri (Fig. 113) and Chas. W. Hawthorne's "Man with Oar," Fig. 112. Nothing simpler could be imagined. Each depicts an interesting type in a natural pose. And yet nobody would consider them portraits. Why? The answer in most cases would be, there is something about them that one does not associate with portraiture, something more picturesque, more free and spontaneous. They were not made for the face alone, but treated in a broader manner, to present a type of humanity without subterfuge, merely to please the artist. And for that reason we find a stronger emphasis of line, a more unconventional pose, a finer handling of detail. What portraitist would venture to represent an arm like that of the dancer, or introduce a big white spot like the pan of the fisherman in the lower part of an upright. Portraitists are perhaps too much the slaves of the public, but even the best can not overcome certain restrictions; they have to be matter of fact and can not allow themselves many flourishes for mere beauty's sake.

One-figure composition is perhaps most suitable to simple depictions of types like figures 69, 71, 83, 84, 89, 112, 113, etc., that are interesting in themselves and do nothing in particular. Costume studies do not fare quite as well. One expects some explanation, some meaning. Fig. 70 is called



SPANISH DANCER. (Fig. 113) *Robert Henri.*

On the placing of the figure I have talked in previous chapters and I have nothing further to add, at least in regard to one-figure composition. What we have to analyze more carefully are those elements that enter into composition aside from the placing of the figure and the arrangement of lines and masses. The most important of them is "the relation of values."

A correct rendering of values consists of giving each object, plane, and defined shape that special tint or tonal gradation which expresses best their color and texture and to bring them into an harmo-

"Hypatia," but it could just as well be somebody else. Simple folks represented at some occupation like Figs. 102 and 108 are mildly effective. The people represented are not particularly picturesque or interesting and are helped by the accessories that explain the reason of their existence. Genre studies and story-telling pictures like 67, 80, and 101, have the true picture quality, but one-figure compositions are apt to look like still life, unless they contain some dramatic or poetic element like 80, 95, 96, and 103. Mrs. G. Kasebier's well known "The Manger," is treated in a decorative way like Robert Demachy's 91.



MAN WITH OAR. *C. W. Hawthorne.*
(Fig. 112)



(Diag. 48)

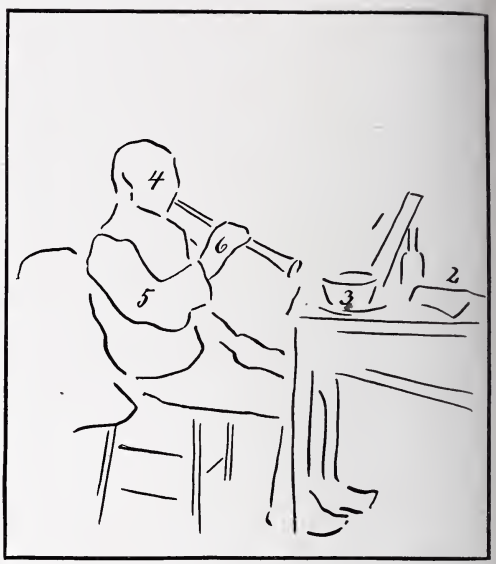


TRYING ON AN OLD GOWN. *Bessie Buehrmann.*
(Fig. 106)

nious relation with all the other monochrome effects of the picture. Every picture is cut up into numerous shapes of different tonality. Look for instance at Bessie Buehrmann's "Trying on an Old Gown" (Fig. 106), and at Diag. 48, in which I have tried to analyze figure and background into its various elements of lightness and darkness. The highest light effect occurs in plane one. It is nowhere repeated. Four which represents a large area comes nearest to it in lightness, but is not as valuable as accents as two and three which are just a trifle lower in key. Plane three balances the "bunched" composition of the upper left corner, in which the curtain plays an important part. Almost everything might be changed in the composition, but it could not get along without the curtain. The middle tint is furnished by the wall and settee to the right, planes seven and twelve, and supplemented in a vague manner by eleven. Nine, the dark part of the composition, is skilfully balanced by ten on the other side of the figure and by thirteen. The monotony of twelve is broken by the frame five and the reflected image in the mirror. Six, which is really the point of interest in this picture, is praiseworthy for the subdued way in which it is handled. Eight furnished the one deep note of small dimensions vaguely repeated in thirteen. Planes one, three, four, and eight with the help of the curtain and the



(Diag. 47)



THE FLUTE PLAYER. (Fig. 101) *Dumont.*

well defined large areas of lightness and darkness, nine and seven, twelve, make the picture and the successful silhouette of the figure, but brilliancy and a higher pictorial quality was only gained by the introduction of the four small



TUESDAY. (Fig. 108) *W. F. James.*



HILLE BOBBE. (Fig. 107) *Franz Hals.*

but animated planes of fourteen, six, five, and thirteen, which show a variety of minor tonal gradations.

"The Flute Player," by Dumont (Fig. 101), is one of the ablest photographic genre studies I have ever come across. It is perhaps a trifle too much in profile, but that was undoubtedly the easiest way to manage a variety of detail. He placed the strongest light on the objects of the table, Diag. 47. Planes one, two, and three are all lighter than the face and hand. Even the shirt-sleeve five is lighter. This arrangement gives a beautiful tonal effect to the face and hand, five and six. The rest is of the picture is kept up very much in



(Diag. 49)



THE MANGER. (Fig. 103) *Gertrude Kasebier.*

one key, with a beautiful variation of minor gradation. This is what I call a good tonal composition.

It also introduces us to a new agent that proves at times most valuable in figure composition, particularly so in arrangement of two figures, or one figure with some conspicuous object nearby. This is the connecting link. If you have two bulky shapes in a picture, as indicated in Diag. 49, they look isolated. And this can be accomplished only by some strong lines that combine the two subjects, Diag. 50, which carries out the arrangement of the famous "Hille Bobbe" painting, by Franz Hals. In it the undulating lines of the fish form the connecting link. In Dumont's picture it is the flute. We have the same problem in W. F. James' "Tuesday," Fig. 108. There were the woman and the wash basket, they were separated and had to be combined. Nothing was more natural than to do this by the ironing board. As both shapes are rather dark the board is cleverly lighted. In Edmund Stirling's "Drawing Lesson" (Fig. 110) it is the hand of the mother holding the pencil and the drawing pad. The building blocks in Jeanne E. Bennett's "Toyhouses," furnish a rather elaborate connecting link. In none of these pictures the problem is solved as well as in the Franz Hals picture. The lines have true linear beauty and really combine two separate masses.

Another element that demands a few words of discussion is texture. To show the surface quality of a fabric, of different kinds of wood, of metal utensils, or any other object is always effective, and presents a truly photographic

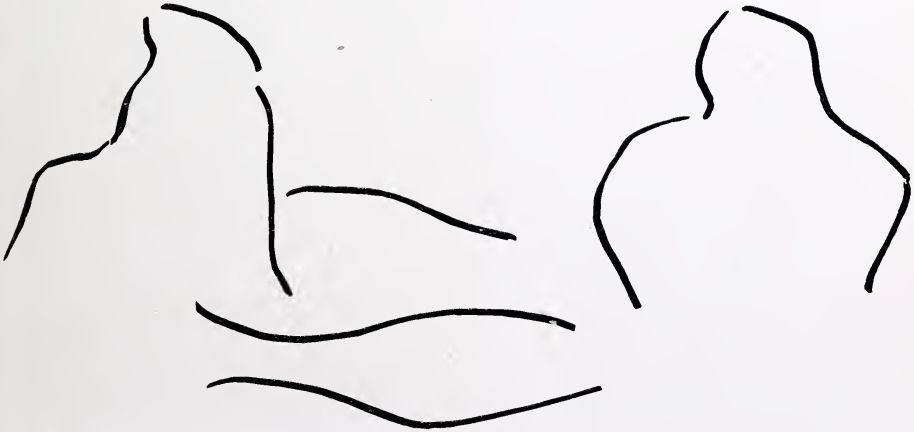


MOTO PLAYER (Fig. 104) *H. G. French.*



TOYHOUSES. (Fig. 109) *Jeanne E. Bennett.*

quality. It is easier in that medium than in any other. It is well done in Figs. 101 and 102, and the oilcloth apron of the fisherman in Hawthorne's painting is excellent. So are the fish in the Franz Hals picture. In Figs. 104, 108, and 109, the quality is absolutely lacking. And the reason is that they are tone pictures. Vivid detail and textural charm do not go with blurred and dark tonal effects. The reader can easily find out for himself by



(Diag. 50)



WATER NYMPH. (Fig. 105) *Chas. I. Berg.*

reviewing the various illustrations of my articles whether a picture is enhanced by texture or not. Some undoubtedly are, while others would look foolish if an undue share of attention would be bestowed upon some minute and unattractive pattern or grain. The subtlety of tonal values in Fig. 101 is largely due to the exquisite textural representation.

An important feature in every figure composition is the complexion, the flesh color of faces, hands, or such parts of the body as might be shown. It should be ordinarily in a much higher key than it is in most photographs. The arm and neck in Henri's picture has a delightful luminous quality. He subordinated everything else to it. I do not see any use of representing human flesh as dark as it is done in Figs. 103, 104, 108, and 110. There is no excuse for it. It is unreasonasble and in no way attractive or beautiful. As a realistic study of flesh values (notice the dark hand) Hawthorne's fisherman is to be recommended. Fig. 101 shows a fair appreciation of the luminosity of the human face, although expressed in a minor key. The "Sleeping Girl" (Fig. 111), by the Parrish Sisters, shows good light distribution and modeling but is deficient in flesh values if compared to the Henri picture. The composition is noteworthy as it has been managed in the shape of an exaggerated oblong, one of the most difficult shapes to master.

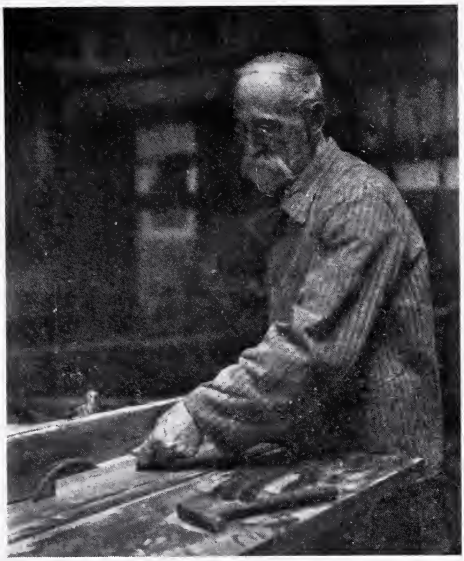
"The Water Nymph" of Charles I. Berg. (Fig. 105), in the S shape deserves its reputation as a photographic nude. It has rarely been excelled. It is matter of fact, but



THE DRAWING LESSON. *E. Sterling.*
(Fig. 110)

the form is shown to good advantage and the light flesh quality has been preserved.

In posing a nude for photographic purposes (and I believe beter results can be obtained by limiting oneself to one figure like LeBegue rather than grouping a whole bunch like Herzog), one should be exceedingly careful to show the figure in such way that the lines are really beautiful. Few models are perfect in form, and one should only reveal such views as approach perfection.



AT THE SAW BENCH. *J. R. Peterson.*
(Fig. 102)

The Peterson picture, "At the Saw Bench" (Fig. 102), is a good example of depicting an occupation. I think clearness is preferable to the mushiness of Figs. 108 and 109. In the latter one is at loss to say what the figure is doing. The various accessories, the silk kimono, the gong, the roll picture, and musical instrument would surely have been more beautiful if depicted a little more in detail and with textural distinction.

"The Manger" (Fig. 103), is a most ambitious effort. The background with its long diagonal and short vertical lines is masterly and the pose of the figure and the lighting of the drapery excellent. The only shortcoming is the darkness of the face and hands.



SLEEPING GIRL. (Fig. 111) *W. and G. Parrish.*



CANTERBURY CATHEDRAL.

PHOTOGRAPHING IN OLD ENGLAND.

BY W. I. LINCOLN ADAMS.

With Illustrations by the Author and Others.

EIGHTH LETTER.

English Cathedrals.



York Minster from the City Wall.

MOST of the famous English Cathedrals are situated in the inland cities or towns of Central England, in the east, between the Scottish Border and London; and the principal ones may, therefore, very conveniently be seen on the way from Edinburgh, the Capital of the North, to London, the great metropolis of the British Empire.

Exeter Cathedral, it is true, is situated in the city of that name in Devonshire, of which it is the capital, in the south western part of England; and it is distinguished for its magnificent West Front, which is probably the most beautiful of all. Chester Cathedral I have already mentioned in a former letter, though its picture I reserved for this; and Canterbury we saw and photographed on our way from Dover, where we disembarked, on our first trip to London. Majestic St. Paul's and beautiful old Westminster will be given in the following letter about London.



DURHAM CATHEDRAL.



YORK MINSTER TOWERS.

ancient City of York where probably the most impressive Cathedral, all things considered, is located. Our initial letter illustration gives a distant view of this Cathedral, taken from the old city wall, which is shown in the foreground; and the half page picture shows the beautiful minster near at hand.

This Cathedral is even older than Durham, the earliest church on this site dating back to the Eighth Century. It is considered the finest example of the decorated style in England, ornament being nowhere spared, yet a simplicity obtaining, which is peculiarly pleasing. In its original stained glass windows York also ex-

On our return trip from Edinburgh to London, after seeing and photographing the lovely old ruins of Melrose and Dryburgh we stopped first at Durham and visited the fine old Norman Cathedral in that interesting historic town.

The first structure was erected here by the Monks in the Tenth Century as a resting-place for the remains of St. Cuthbert; and they were probably attracted to the place by its capability of defence, situated, as it is most grandly, on the high, precipitous banks of the Wear. For this reason Durham has no western portal, and in this respect is unique among English Cathedrals. It also has nine altars which is another unique feature of this Cathedral. I give a picture showing the two noble eastern towers.

From Durham we went on to the



LINCOLN CATHEDRAL.



YORK MINSTER.

cels all other English Cathedrals; the oldest and most beautiful, the "Jesse Window," dating back to about 1200. The great east window is interesting owing to its enormous size, being second in that respect only to the window in Gloucester. In this Cathedral, too, in the North transept, are the famous "Five Sisters," so-called, being five very beautiful old windows, each fifty feet high by about five feet in width.

Lincoln Cathedral was particularly interesting to us. In the first place it has a splendid *name!* and then it is probably the most beautifully located Cathedral in England. It crowns the hill on which the old city was built, and seemed to us to be the finest church edifice in all of Great Britain. Other Cathedrals may equal or even surpass Lincoln in certain respects; but, in the combination of size with delicacy of detail, effectiveness of both exterior and interior, good preservation, with the grandeur of its location, Lincoln stands without rival. The famous Lincoln "Imp" is here graven in stone, about which so many legends and traditions cluster. Our full page picture of Lincoln shows the impressive Central Tower, while the smaller one may give a faint idea, perhaps, of the beauty and delicacy of the interior structure and decoration.

The Towers of Ely Cathedral may be seen for miles, as you approach it,



CENTRAL TOWER AND NORTH TRANSEPT, LINCOLN CATHEDRAL.

because of the flatness of the surrounding country. And as you draw near the fine old trees in the park about it shade and soften its impressive outlines in a most picturesque and satisfying manner. The minster itself is of a design unlike any other in England. It is one of the largest and most imposing, "the most individual," as Mrs. Van Rensselaer says, and the most varied. It certainly offers many picturesque subject for the camera, in its beautiful park setting, and many were the pictures which I made of it. The castellated West Tower, which suggests military rather than ecclesiastical architecture, I show in the full page illustration accompanying, but I really think the more distant view of the Cathedral from the park, rising as it does above the fine old English oaks surrounding it, is a better picture from the pictorial point of view, though it naturally shows less of the Minster itself. I like to recall my last view of this imposing old pile rising through the trees to the fair summer sky above them, and the well-fed sheep browsing lazily in the shade of the foreground.

From Ely we went on to the University town of Cambridge and found this old city not less picturesque than Oxford, with which it is naturally often compared. The Chapel of King's College in Cambridge is the glory of the city as it is of the college, being easily the most beautiful ecclesiastical interior in the kingdom. Failure of light made it impossible to photograph this fine interior, though we were able to get good views of the famous "Backs" of Cambridge, which are the beautiful lawns and avenues behind the colleges extending to the winding river Cam.

Then on to London, the place of our beginning, about which I shall write our readers in my next and final letter to THE PHOTOGRAPHIC TIMES.



CHESTER CATHEDRAL FROM THE CHURCHYARD

SUNSHINE EFFECTS IN PHOTOGRAPHY.

BY HARRY A. BRODINE.



DURING the past two years I have been particularly interested in the effect of sunlight in pictures, landscapes in general. Having won the First Award in the January, 1908, issue of the PHOTOGRAPHIC TIMES, with such a subject, I was encouraged to experiment further in this direction by the result obtained. Now I can hardly find a woodland landscape that is not more effective with some suggestion of sunlight in it.

To my mind the mere suggestion of sunshine conveys an indescribable warmth and roundness in the resultant print which in the absence of this feature seems entirely devoid of animation, and as animation is one of the very desirable qualities in most pictorial photographs, the absence of same materially decreases the value of the picture in effect and in some cases the composition.

Not only is the effect of sunshine to startlingly brighten up a gloomy woodland picture but it has in many cases of my actual experience been a most important element in the composition.

As I live in the city I perforce have little chance for such subjects excepting those contained in the large parks. Most of my pictures have been made in the woods of Bronx Park, which fortunately happens to possess abundant possibilities for one's artistic ability. The time which I select in making this class of pictures is between 9.00 and 11.00 A. M. or 2.30 and 4.30 P. M. The effect is, of course, governed by the time of day and season of year.

As such subjects are generally contrasty in nature (bright sunlight and dark and almost impenetrable woods), the proper rendition of the subject is most difficult of accomplishment, more so as the camera is prone to exaggerate existing conditions, hence the photographer must be a rather good technician. There is nothing more palling than the soot and whitewash nonentities which seem to crowd themselves so conspicuously to our attention. In some prints I have seen of sunlight effects one was unable to positively say when it was snow, water, a path, or anything else. This I know from having had friends inspect such examples. Of course the reason is under exposure and long development until the high lights had lost all printing quality; and the shadows, having not received their share of attention, were unable to properly register their delicate detail. The old maxim of exposing for the shadows and letting the high lights take care of themselves is here most aptly illustrated, as far as the exposure is concerned, at any rate.

Not only does the exposure require careful attention, but also the development and selection of printing medium. I generally prefer a somewhat

thin negative full of detail. In some cases I locally reduce the too dense portions with Farmer's reducer or the Permanganate reducer may be used which attacks the high lights only without any apparent reduction of the shadows.

Of the printing medium too much cannot be said. The paper, should of course not be contrasty or else our efforts are set at naught, the detail in the shadows being clogged up and the delicate shadow-tracery probably entirely obliterated. In some cases even as careful as one may be the finished print would not pass muster even before the most lenient critic.

Winter woodland scenes are more difficult to properly render on account of the greater contrast. Here is a subject where a color value plate and a ray filter is more essential than for a summer landscape to properly render the subject with any degree of fidelity, on account of the very few tones in the picture and any of which are lost materially detract from the effect. Especially is this so when the sunshine element forms a part of the construction of the picture. I have made several such failures before I was able to successfully produce any prints which could be considered fair at all. Slow development with a slightly larger amount of sulphite should accomplish this end. I have never used a tank, but should imagine that it would just fill the bill.

To my knowledge there has been but one who has built up an enviable reputation with subjects of this class and that is Mr. John Chislett. His pictures are undoubtedly familiar to all of us, having been so frequently reproduced in the Photographic Press. His "Snow Shadows" which was accepted by a jury of painters and photographers for the Third American Salon, and also by the Paris Salon was conceded by critics and the photographic press to be one of the finest landscapes in the exhibit. This picture aptly serves to bear out my contention in regard to the sunshine and attending shadow as a most valuable adjunct in the composition. If you try to imagine this print without the sunlight effect it would at once become apparent how deficient it would be in conveying that element of brightness for which we should love all things.

Mr. Chislett being one of the premier pictorial photographers of the day has evidently a keen appreciation for just this class of picture as his more recent work is in the same direction. "Snow Shadows" was followed by "Sunlight" which was accepted by the "Fourth Salon" and later by "Winter Sunlight" which was accepted by the Fifth Salon on its circuit. Both these also would not have been worthy in any degree of a position on the Salon walls had not the sunshine effect been to make possible a picture of a subject which would probably at any other time of day possess no pictorial possibilities. There have been other photographers who have at some time or other exhibited meritorious prints in the same vein, but I have found no one as yet who has to such an extent made a specialty of this subject.

But to the uninitiated amateur in quest of subjects for his pictorial aspirations this article should not be construed as a certain channel to the goal of success as other subjects are just as beautiful if made by a person with the proper degree of artistic temperament. Pictures are very often spoiled by an

injudicious selection of time of day. I have seen numerous pictures where the long creeping shadows swept horizontally across the print and therefore carrying the eye out of the picture and consequently marring an otherwise beautiful print.

In short, to achieve success in this delightful field requires a knowledge of photography which is in a great many instances beyond the learning of most amateurs. But a little perseverance will do a great deal in perfecting one's self in this subject, which, when once mastered, will amply repay the most exacting for their labor.

ON THE CHOICE OF THE PRINTING PROCESS.

BY ARTHUR HAMMOND.



THERE is nowadays an almost bewildering choice of printing processes at the disposal of the amateur photographer and it is sometimes difficult to choose among so many varieties of quality, surface, and color the one that is most suitable for the particular negative from which it is desired to take a print.

On account of the ease with which they may be worked in the home, that is to say, without a darkroom, self-toning papers and gaslight papers seem to be the favorite printing media of the beginner, and these papers are often selected for this reason alone, in spite of the fact that they are by no means suitable for the negative that is used.

In order to get the best results, the printing process must be selected with some regard to the quality of the negative, or else the quality of the negative must be adapted to the printing process.

A negative, for instance, that is too thin and flat demands a printing process that tends to give hard, bright results, while for a hard negative with too much contrast a printing process giving soft results is more suitable.

The characteristics of a few of the most popular printing processes and the kind of negative best suited for each are as follow:

To get a good print on P.O.P. the negative should be one of good quality, a strong, plucky negative with plenty of detail and not too much contrast. There should be no bare glass, and if the negative be laid on some bold printed matter (such as the heading of this article), it should be possible to just see the printed letters through the densest portions. There should be a rather short scale of gradation, no parts very thin and no parts very opaque.

For a negative having a longer scale of gradation, a wider range of tones from the darkest shadow to the highest light, the platinum process is more suitable than P. O. P.

If a negative with a long scale of gradation be printed on P. O. P. one of two things must inevitably occur. Either the printing will have to be stopped when the shadows are done, leaving the high lights hard and chalky or else the printing will have to be carried on till all but the very highest lights are properly printed out, and then the shadows will be clogged up or even bronzed over.

For a negative that is even harder and with more contrast, carbon is the most suitable printing process.

Then, on the other hand, a negative that is soft and thin, yet with plenty of detail and no bare glass, will give a good print on bromide paper. If it is very thin, but full of detail, it is suitable for enlarging by artificial light.

Finally a negative that is too flat and lacking in contrast to give a plucky print by any of these processes will often yield good results with self-toning or gaslight papers.

These two processes both tend to give hard prints with clear, bright high lights and dark shadows, and consequently they are very useful when the negative is so flat as to be useless for any other process.

Before I came over to this country I acted for some months as judge for an English photographic society, and in that capacity many prints passed through my hands, some by beginners and others by more advanced workers.

I noticed then that the tendency with the beginners was to get hard bright prints such as are described by our non-photographic friends as "good, clear photos," and the favorite printing media were self-toning and gaslight papers. In nearly every case it was evident that these processes were not the most suitable, the results were hard and chalky, with blank white skies or hard white dresses showing no detail, according to the subject. The appreciation of soft delicate half-tones seemed to be entirely lacking. I believe this is an almost universal failing, we all get these "soot and whitewash" prints at first till we realize that there is very little white paper in nature.

It should always be borne in mind therefore that gaslight papers (except perhaps some of the "soft" varieties) and self-toning papers should be used only when the negative is rather exceptionally flat.

In addition to this wide range of available printing processes, it is possible to alter the quality of a print in any process by variations in the manner of working that process.

In P. O. P. the quality of the print is affected by the strength of the light used for printing. A strong light breaks down contrast and tends to give a soft print, while a weak light increases contrast and gives a harder result. Therefore a negative that is inclined to be hard and contrasty should be printed in the sun, and a flat negative should be printed slowly in weak daylight.

The light may be weakened if necessary by covering the printing frame with tissue paper, with ground glass or even, in extreme cases, with green glass.

In bromide printing the possibilities of varying the quality of the print are even more marked. As with P. O. P., a strong light gives soft results and a weak light gives contrast. There are many kinds of light to choose from—

electric, gaslight, lamplight, or a candle, and the strength of the light can be varied very much according to the distance of the light from the negative. The mathematical rule is that the strength of the light and consequently the time of exposure required, varies inversely as the square of the distance, thus, if the time of exposure when the negative is one foot from the light be one second, the exposure at three feet will be 9 (3 x 3) seconds, and there will be a very marked difference in the quality of the prints at these distances. Then also the quality of the print can be altered by varying the proportions of the developing formula. Soft results can be obtained by omitting the potassium bromide and adding more water, while a strong concentrated developer containing a full allowance of bromide gives a strong contrasty print with rich dark shadows and bright high lights.

These variations in quality obtained by varying the strength of the light and by modifying the constituents of the developer can also be applied to gaslight printing with similar results, though with gaslight papers the power of modifying the developer is rather more limited than with bromide paper, owing to the tendency to stain.

With platinum papers and self-toning papers the quality of the prints can be varied as with P. O. P. by printing in the sun or in the shade.

Thus it will be seen that the choice of a printing process is not merely a question of what happens to be most convenient to use, but in its selection the quality of the negative must be considered as well as the kind of print that is desired.

When the worker has a large number of negatives, it is useful to classify them according to their quality, and in doing this the following table may be useful:

KIND OF NEGATIVE		MOST SUITABLE PRINTING PROCESS
A	Very flat and lacking in contrast.	Gaslight paper or self-toning paper.
B	Thin, but with good detail.	Bromide enlarging.
C	Thin, but not quite so thin as B, with good detail and printing quality.	Bromide paper (contact) or "soft" varieties of gaslight paper.
D	Medium strength and medium scale of tones.	P. O. P.
E	Stronger, and with longer scale of gradation.	Platinum.
F	Very strong, contrasty, and with long scale of gradation.	Carbon.

It will be noticed that I have not mentioned such processes as gum-bichromate, ozobrome, oil printing or bromoil.

I have omitted these purposely because in these processes, though the alteration in the scale of tones is effected automatically to some extent by the quality of the negative and the strength of the light used for printing, it can also be modified to an almost indefinite extent by "that clumsy instrument, the human hand," guided of course, by the human mind, and that is too personal a factor and too variable to be bound down by any rules or governed by any axioms. These processes therefore hardly come into the same category.

MY CAMERA.

By Leila R. Ramsdell.

My camera is ever set
To catch the gleam of Heaven,
That oft, though dull our landscape, yet
To them that watch is given.

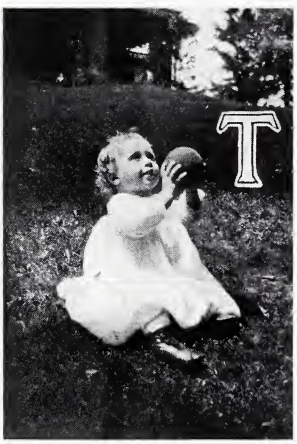
It plays about the lips of friends,
It shines from out their eyes,
And oft in stranger-faces lends
An angel-sweet surprise.

My heart is gladdened with the sight
My camera's store can show,
From sweet child-angel's half-seen light
To seraph's serene glow.

A painter from those treasured glints
Might picture paradise;
But ah! I cannot show the prints
To other mortal eyes.



Editorial Notes



THE ART EDITOR of the *New York Evening Post,* speaking of an exhibition of landscapes, by E. J. Steichen, the painter and photographer, which was recently held in New York City, refers in most complimentary terms to the paintings in the collection. In the room beside the paintings were hung about thirty of Mr. Steichen's photographs. He has always professed to take the two arts with equal seriousness, as the writer of this review asserts, but he points to the fact that most of the photographs are *familiar,* as an indication that painting may be winning him away from photography. "His photographs are most skilfully *contrived*" (the italics are ours) writes this reviewer, "but they share the quality of the new camera work of looking better than they really are, with the defect of never again looking quite as good as they did on first acquaintance."

This is a significant criticism on work of this kind and is fully justified by the facts. It is true that the prints of this school of photography are very often described more accurately by the word "contrived" than by any other, and it is only too true that most of the exponents of the "Secession" movement, as it has been called, are doing little or nothing that is new. They exhibit the same things over and over again, which would suggest a lack of originality and creative power, both fundamental characteristics of real artistic temperament. These facts were noted by all who saw the great international exhibition of photographs at Dresden, Germany, last summer. It is the new and, as yet, comparatively unknown photographic workers, who are doing the best things now, and the new things; they are really the progressives and the leaders.

WE take pleasure in showing our readers this month, a really charming print by the proofreader of this magazine, Mr. John Downie. Mr. Downie has been a thoughtful and studious photographic worker for many years and is a good example of what we were saying in the foregoing note. Never exhibiting, like many hundred others of his class, he has nevertheless, been quietly perfecting himself in his work, until it ranks very close to the best. The delicate treatment of light in the original photograph, and its truly poetic atmosphere, is unfortunately not very well preserved in the reproduction.

EVEN the most ardent members and advocates of the Secession will admit that some of their early work was bad, and that they were largely responsible for a vast lot of trash submitted for exhibition at many of the Salons and exhibitions of a few years ago. Yet this very bad mess set us all thinking and working—striving to differentiate between the false and the true with the result in a vast improvement in our work, and elevating to a very high standard the work of the American pictorialist.

We heard it remarked recently that the Photo-Secession was no longer an influence in American pictorial photography. Fortunately for the American pictorialist this is far from being the case. Were every member of the Secession to cease making or exhibiting their pictures, the influence of the Secession would remain for years to come. Some of us have not always agreed with the Secession, and some of us have always disagreed with them, but nevertheless they have been since their beginning a decided factor in the uplift of pictorial work. And for this reason; the Secession is composed of a body of educated men and women with minds capable of receiving and retaining a good perception of the artistic, and their work, though sometimes disagreeable, has been better than that of many of their deriders. At all events whether we have agreed with them or not, we have all tried to improve our work, to make it truly artistic, either to produce work equal to theirs when we agreed with them, or to demonstrate that they were wrong when we were anti-Secession.



IT is pleasant to read nice things about one's publication in a contemporary periodical. The following note appeared in the photographic column of the London (England) *Daily Telegraph,* of January seventh, which is edited by the Rev. F. C. Lambert:

"One of the much neglected but very important parts of the photographer's education is the study of foreign pictorial photography and foreign technical journals. I am forcefully reminded of this by an inspection of the December issue of the *Photographic Times.* This contains, among many excellent articles, one of the best, if not quite the best, magazine collections of night photographs that I have seen, by J. F. Strauss, Paul Fournier, Van der Weyde, W. H. Whitehead, Alfred Stieglitz, and letterpress by Sadakichi Hartmann. Another noteworthy contribution is an illustrated letter by the editor (W. I. Lincoln Adams), which teaches us English folk the folly of rushing about the Continent in search of the beautiful while we have it in abundance in our own much neglected Lake District. An illustrated article on Figure Composition by Sidney Allan contains many good hints. In a word, I would strongly advise my readers to take an opportunity of looking through the noteworthy number, which reflects no little credit on all concerned in its production."



MORNING MIST. *John Downie.*

MOST of us have hitherto tacitly assumed that the slower the speed of the plate the finer its grain, and the finer its grain the better it will render fine detail. It now appears from recent investigations by Dr. Mees that the second part of this assumption is not correct. His researches seem to show that a plate of medium size of grain will better render fine detail than will a plate of very fine grain. Why this is so is not immediately apparent. But pending further light on this subject those interested in photo-microscopy may well take heed of this view. Moreover the wave length of light has to be taken into account. Thus with an ordinary fine-grain plate two lines .018 m.m., or, say roughly, 1/1300 inch apart, can be separated, but with a fine-grain plate and red light the separation will run down to .008 mm., or, say, 1/3000 inch. For further details the reader may be referred to Dr. Mees' paper, recently communicated to the Royal Society of England.

WE are glad to announce that the editor-in-chief of this magazine, in compliance with many requests by our readers, is now at work collecting his letters on Photographing in Old England, with a view to publishing them at an early date in book form. He is going over them very carefully for this purpose, adding considerable new matter, and is writing one entirely additional chapter, of a practical nature, consisting of hints and sug-

gestions for the photographic tourist abroad. There will be nine letters in the completed book, besides an explanatory preface, and the concluding chapter containing practical instruction referred to above. The book will contain all the illustrations which have appeared, or will appear, in this series of articles, in THE PHOTOGRAPHIC TIMES, beside a number of others which will be especially reproduced for this book. The publication of the work will be duly announced in this and other journals of the photographic press.

WE NOTICE our esteemed contemporary, the *Bulletin of Photography*, of Philadelphia, has purchased the *St. Louis and Canadian Photographer*, of St. Louis, Mo. The latter will be discontinued as a separate publication, but will be joined with and issued under the *Bulletin*. All subscribers of the *St. Louis and Canadian Photographer* will receive the *Bulletin* instead until their subscriptions expire. We wish the consolidation of the two magazines the best success.

THAT one must ever be on the alert for the unusual in snapshots is shown by the accompanying picture. At a horse race held in the west, one of the horses stumbled and fell, the other driver being so close and directly in the rear was unable to clear the fallen horse. In the picture the horse at the left is shown trying to regain its feet, the horse at the right has passed over horse and trap and in doing so has thrown his driver over the fence. Mr. J. L. Anderson in securing the picture, was evidently trying for a snapshot of the race and hardly anticipated the result.



Monthly Foreign Digest

TRANSLATED BY HENRY F. RAESS.

TESTING THE PURITY OF METOL.

Some makes of metol may be of doubtful purity as this important developer is now manufactured by several firms. Monomethyl-paramido-phenol sulphate (metol) should be free from paramido-phenol sulphate or the solution will be easily decomposed. To test the purity 1.0 gm. (15 grains) of the developer is mixed with 3 c.c. (40 minims) of pure concentrated hydrochloric acid. Pure metol is completely soluble while paramido-phenol sulphate is insoluble.—*Photographisches Wochenblatt,* Vol. 35, No. 31.

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RED FOG FROM AMMONIUM PERSULPHATE REDUCER.

Negatives which have been reduced with ammonium persulphate some times acquire a red fog after they have been subjected to light for a while. The cause of this is due to some of the dissolved silver remaining in the gelatine film from insufficient washing. To avoid this trouble the negatives after reducing should be well rinsed and placed for a few minutes in a fixing bath and then well washed. Negatives so treated are not acted upon by light.

—*Apollo,* Vol. 14, No. 312.

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TONING BLUE PRINTS BLACK.

According to Paar blue prints may be toned black by placing the prints after they are well washed in a one to two per cent. silver nitrate solution until the image has faded, then washing again and developing with ferrous oxalate developer.

—*Apollo,* Vol. 14, No. 312.

DARK BACKGROUNDS IN OPEN AIR PORTRAITURE.

Trees and shrubbery are often unsuitable as a background in open air portraits and groups. A black background throws the image out in relief and is very effective. To obtain this proceed as follows: A print is made on a printing-out paper, and without toning or fixing the portrait or group is cut out, this is then allowed to fully darken in the light. A second print is now made and when the image has attained the required depth, the darkened cut-out is then placed on the back of the negative and the printing continued until the background has become uniformly black.—*Apollo,* Vol. 14, No. 313.

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PHOTOGRAPHIC BLOTTING PAPER.

The quality of the blotting paper used for drying prints is of considerable importance to the photographer. Sooner or later, yellow spots develop in the prints which are not caused by any fault in developing, toning or fixing, but directly traceable to impurities in the blotting paper. Acids are often used to give the paper its bibulous property, or other material is added to the raw stock for the same purpose. Wet prints laid between paper of this sort dissolve more or less of these substances which have a deleterious action on the image. Chemically pure blotting paper for photographic purpose may be obtained from any reliable photo stock house. If the sheets after using are hung up or spread out to dry their life is much lengthened as moisture even in the case of pure paper soon causes it to deteriorate and eventually leads to spots on the prints.

—*Apollo,* Vol. 14, No. 312.

Have you sent in your subscription to THE PHOTOGRAPHIC TIMES?

Discoveries

[All readers of The Photographic Times are invited to contribute to this Department reports of their Discoveries for which we will allow One Year's Subscription, on publication of the contribution.—The Editors.]

How to Make Ground Glass.—Not long ago I had the misfortune to break a ground glass, and after unsuccessfully trying to obtain one, and to manufacture a substitute, I ground one. I first procured from the drug store, some emery dust. This is very cheap, as five cents worth will grind about fifteen 4 x 5 glasses. I then placed the glass to be ground, which was a glass from an old negative, upon a flat surface. Next, a little emery dust was placed upon the glass. An old knife was then wet with water, and the emery dust rubbed over the glass with it. This was continued and from time to time the glass was washed to see what progress was being made. The result was a fine ground glass, fully as good as a glass bought from a photo supply store.

Edward A. Mau.

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Local Intensification.—To intensify a glass negative without running any danger of injury to the film, first clean back of negative with dilute ammonia and when thoroughly dry apply locally, with a soft brush fully charged, one of the following solutions according to the density desired, and let it dry. In three separate bottles put eighteen grains of gelatine (the soft gelatine used in the kitchen for making jellies, and to be obtained at any grocery store) add to each lot of gelatine, one fluid ounce of acetic acid. Shake well until the gelatine is all dissolved, then add to bottle No. 1 ten grains of picric acid, to bottle No. 2 15 grains of picric acid, and to bottle No. 3 twenty grains of picric acid, shake well until the picric acid is dissolved. Should the acrid odor of the acetic acid be objectionable add enough oil of bergamot, oil of lavendar, or other perfumery to neutralize it.

When applying the solution the negative should be held horizontally and near a window or other source of light so that the outline of the subject can be followed easily by the brush. Do not try to coat the negative thickly but get it as evenly distributed as possible. In case the intensification is not satisfactory, a rag dipped in warm water and rubbed over the back of negative will remove all of the gelatine. Upon examination after drying should it be found that the gelatine has gone beyond the outline, with a sharp pen knife, cut through the gelatine on the desired outline and remove all the material outside of the cut, being careful not to scrape the sharp edge of gelatine left on the negative. Hold negative square to light when printing.—J. F. W. Harris.

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Many amateur photographers handling a Kodak and using films, are at a loss at times to know what to do when they have taken two or three pictures on their roll of films and want them developed without spoiling the rest of the roll. I cut off the two or three exposed films as follows: Take Kodak in darkroom and open it. Take out the spool with the exposed films on, being careful not to let the other spool unroll. Then cut film at the No. 2 or No. 3 mark, on the black paper, but don't cut the paper. Have ready a strip of adhesive tape—medical adhesive plaster sticks the best—and stick down the unexposed end of the film to the paper. If one is careful only a small portion of the unexposed film will be covered by your sticker. Then put your black paper in spool and roll up as usual. In trying this at first, have some one to hold Kodak and spool with unexposed portion of film attached. Develop exposed films by catching short end of film with an Eastman clip.

A. J. Manning.

Have you renewed your subscription to the Photographic Times?

Items of Interest

HOW FINGER AND THUMB MARKS WERE DISCOVERED THROUGH A PHOTOGRAPHIC PROOF.

A few weeks ago a photographic proof upon a piece of gelatine printing-out paper was given to the writer to tone with other photographic prints, in the usual chloride of gold and borax toning baths. No particular attention was paid to this print. It was treated the same as the others, namely, washed well, toned, fixed, and washed well again for half an hour.

The prints were all squeegeed upon thoroughly-cleaned ferrotype plates. When the prints were dry they were lifted in the usual way, by inserting the tip of a jack-knife blade at one corner, and pulled off. Every print came off perfectly clean, leaving no impression upon the ferrotype plate, except the proof that had been toned. Upon examining the part where this proof had been dried, it was discovered that quite a number of mixed finger marks were clearly discernible upon the ferrotype plate, although not visible in the print. The explanation appears to be this: Gelatine being a colloid body, the greasy matter, lactic acid, and sodium chloride contained in the perspiration of the skin became impressed and retained upon the gelatine surface, although not sufficiently to become visible to the human eye. Traces of lactate and chloride of silver being formed, became partly washed out previous to toning, and completely dissolved upon fixing, but the greasy matter remained. This too would become more perfectly retained when the gelatine came in contact with water; the result being that the greasy matter, not being affected by any of the chemicals used in toning and fixing, became manifest when the print dried upon the ferrotype plate, leaving this greasy matter upon the Japan, thus giving an admirable clue in the line of detection.—A. J. JARMAN, in *Scientific American.*

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HOW TO PHOTOGRAPH FLOWERS.

Flower photography is not mere focusing and exposing on any plate; one must use the proper plate and lighting, in conjunction with a little care, and the resulting negative will then prove for itself, with color values, giving that ideal printing quality that yields soft-shadow detail, seldom seen in ordinary photographs.

When you have selected the flowers having long stems, place them in water for an hour or more to freshen them. Secure a cardboard box, not smaller than 10 x 18 x 20, lining or painting it a buff color to give a soft contrast to leaves and white flowers, using a long hat pin for holding the specimens in place. The dark chamber thus obtained gives one a portable miniature studio where lighting can be arranged to suit.

The best plate for flower photography is the medium Iso, with a medium color screen, as this plate with the proper exposure with stop *f*16 will yield surprising color values; it may be a fast or a slow plate.

Arrange your flowers carefully and focus for the center; then stop down and expose twelve seconds. The following developer will give sure results:

Boiled water	30 ounces
Metol	15 grains
Sulphite soda (dry)	6 drams
Hydrochinone	50 grains
Carbonate soda (dry)	6 drams
Bromide potassium	8 grains

Be careful to shade the plate from direct red light until partially developed, as there is a tendency to fog the image. Fixing should be thorough before examining the plate.—*The Circle.*

If you are not interested in photography won't you hand this magazine to some friend who is?

Among the Camera Clubs

[Officials and other members of Camera Clubs are cordially invited to contribute to this department items of interest concerning their clubs.—The Editors.]

THE CAMERA CLUB, NEW YORK.

Under the auspices of The Camera Club, a lecture was delivered in Mendelssohn Hall, on January 14th, by Mr. H. Snowden Ward, F.R.P.S., of London, England, and, in spite of the unusually inclement weather, a large audience gathered to hear this well known lecturer. In taking up his subject, "The Marvels of Photography," Mr. Ward explained that while he wished to show the great versatility of photography, it was also his purpose to show that photography was very simple and that for this reason a great many of the pictures which he would use as illustrations were the first attempts of their makers.

After a flashlight exposure of the audience had been made, Mr. Ward took up the invention of photography and discussed briefly the processes of Fox-Talbot and Daguerre, showing that the methods of the former were practically the same as those in use at the present time. From that he went on to the improvements which had since been made, such as the dry plate, the orthochromatic plate, and the Lumière autochrome plate, giving a very interesting description of the methods of manufacture of the last, which was illustrated by colored slides.

Among the various branches of photographic work touched on by Mr. Ward were: Speed photography, speed photography by artificial light in which both shutter and flash were arranged to work synchronously, lightning photography, photography by artificial light other than flashlight, photo-microscopy, astronomical photography, spectroscopic photography, natural history photography, X-ray photography, telephotography, a humorous description of photography as a liar, and the production of colored pictures produced by the Sanger-Shepherd method.

The illustrations were very appropriate and included slides made from the early work of Fox-Talbot, Ottomar Anschutz, Edweard Muybridge, Prof. Vernon Boys, Paul Martin, A. H. Blake, Dr. Max Wolf, Prof. Pickering, and others. Several of these, such as a slide of foraminiferæ, The Thames Embankment at Night, and natural color slides of butterflies, flowers, etc., by both Sanger-Shepherd and Lumière processes were not only interesting but very beautiful. At the close of the lecture a special exhibit of autochrome plates, by means of a specially devised projecting lantern, was given. This included a number of very beautiful plates—landscapes and portraits—made by the Lumière Brothers, and a series of very fine autochrome portraits by Miss Murdock, of Boston. The lecture closed with the projection on the screen of the negatives, and transparencies made from them, which were the result of the flashlight taken earlier in the evening, and which had been developed and printed during the course of the lecture by Mr. Barbour, who assisted the lecturer.

MISSOURI CAMERA CLUB, ST. LOUIS, MO.

The Missouri Camera Club, of St. Louis, has enjoyed an active fall and winter. Establishment in new quarters with greater facilities for the members, has resulted in increased interest. The club is now fully equipped with a studio and portrait camera, darkroom with enlarging lantern, and a stereopticon.

One outing in the fall, including a cross-country tramp was somewhat marred by unsuitable weather, but the presence of good fellowship compensated in full measure for any lack of photographic results.

Interest in lantern slide work is on the increase. During the past two months we

have enjoyed viewing the work, through exchange of slides, of the Wisconsin and Toledo clubs. Arrangements have been made for exchange with the Akron club, and we hope to continue the good work through Trinidad, New York, and Chicago.

The annual exhibit of the club was on view throughout the week of January 17, and attracted wide-spread attention.

The display consisted of ninety-two frames and was universally conceded to be the best of the five annual exhibits held by the club. Several additions to the membership list have resulted, and more are expected.

We have been allotted the Sixth American Salon for the week of March 5. The exhibit will be held as in previous years, in the gallery of the Artists' Guild, and we fully expect a continuation of the interest manifested by the public in the past.

The club looks forward to an active year, and most cordially repeats its invitation to all fellow-workers to come in and join with us.

WM. E. ROLFE, Vice-President.



POSING.

THE LINKED RING, LONDON, ENG.

The Linked Ring has decided not to hold a Salon in London this year.

A few of the members propose to hold exhibitions of two or three men's work in some of the smaller galleries probably in the spring.

A Salon Club has been formed, to hold the London Salon, of 1910. This club includes already: J. H. Anderson, A. H. Blake, M.A., Mr. and Mrs. Will A. Cadby, Reginald W. Craigie, Chas. Emanuel, Chas. Job, Alexander Keighley, and J. B. B. Wellington, from amongst the members of the Linked Ring while others have promised work for its exhibitions.

Certain pictoralists who are not members of the Ring hace joined the Salon Club, and it is assured of the active sympathy of Yarnall Abbott, Sidney Carter, Robert Demachy, Rudolph Dührkoop, the brothers Hofmeister, Mortimer-Lamb, Paul Pichier, C. Puyo, and many others. Its effort will be to hold the most catholic and inclusive exhibition ever assembled of purely pictorial photography.

PHOTOGRAPHERS' ASSOCIATION OF AMERICA.

The Executive Committee of the Photographers' Association, of America, were in executive session at the Hotel Pfister, Milwaukee, January 1, 1910, to arrange for the Thirtieth Annual Convention.

Treasurer Dozer handed in his account for the previous year.

President Proctor appointed J. H. C. Evanoff and Ben Larrimer as a committee to audit the account of the secretary and treasurer. The accounts were found correct and approved.

After a thorough canvass of the dates most suitable the motion was made and seconded, that the Thirtieth Annual Convention of the Photographers Association, of America, be held during the week of July 11th, 1910, and the Auditorium in Milwaukee, Wis., was selected as the place of meeting. The Hotel Pfister was selected as official headquarters.

The School of Photography having met with such favor at the previous two conventions, it was unanimously decided to

again hold a School of Photography under the supervision of the most expert photographers that can be procured.

As the non-competitive has proved itself entirely successful, the board decided to adopt the same policy for the convention of 1910.

The sum of one hundred dollars was set aside to be awarded to the best invention, process, apparatus, or appliance, pertaining to photography, and which has not heretofore been shown or exhibited at any previous national convention.

Arangements were made for the second meeting of the Congress of Photography, and the secretary instructed to call upon the State Association, to send their duly appointed delegates thereto.

The Executive Board decided to cooperate in every way with the plans submitted by the Federation of Women Photographers, a branch of the P. A. of A., inaugurated at Rochester, 1909.

On motion it was decided to invite all commercial photographers to join the association and take part in the convention, a special commercial photographic display being planned, providing sufficient participants can be obtained.

The Milwaukee Photographers having announced that they had appointed a committee to look after the entertainment of the visiting photographers, the executive board decided to co-operate fully with their plans, and the entertainment promises to be entirely satisfactory.

The various committees appointed by the President, took up their work in detail, and laid careful foundations looking forward to a successful meeting.

The Executive board desires to draw attention to the fact that the 1910 convention of the P. A. of A., will be conducted under a revised constitution and by-laws, these revisions having been adopted at Rochester, 1909. J. H. C. Evanoff, Secretary.

TORONTO CAMERA CLUB.

The Annual Salon of our club will be held in the club rooms in April, from the 4th to the 9th, inclusive. The prospectus will be issued shortly.

Hugh Nielson, Secretary-Treasurer.



PLAYMATES. *Louis E. Wilson.*

THE POSTAL PHOTOGRAPHIC CLUB, WASHINGTON, D. C.

Since the issue of the *Bulletin* for January, 1910, Mr. Thomas H. Holmes and Mrs. Flora M. Colman have resigned from the club. The club is full and there is one on the "waiting list."

Fifteen members failed to furnish prints for the February Album and prints were received from one member too late for insertion in that Album. It should be remembered that prints are required to be sent to the Secretary on or before the fifteenth of every month, except July and August. Very many prints are needed for the next Album and as the present month is a very short one, it is desirable that prints be in the hands of the Secretary not later than February 20th, in order to insure their appearance in the March Album.

G. A. Brandt, Secretary.

If you are not interested in photography won't you hand this magazine to some friend who is?

Photographic Reviews

Penrose's Process Year Book, 1909-10 (Penrose's Pictorial Annual), edited by William Gamble. American agents, Tennant & Ward, 122 East 25th street, N. Y. Price, $2.50.

We welcome again this truly valuable addition to our library of practical subjects. We know of no book that has such a wealth of varied and useful information regarding the graphic arts. New processes in color and half-tone printing are explained in detail. Over 250 fine illustrations by the leading houses of Europe and America in half-tone and color embellish its pages. A valuable book to all engravers, process photographers, illustrators, and others interested in the art. We highly recommend this book to all.

* * *

Traité pratique de photographie des couleurs, by Dr. G. H. Niewenglowski, 1909, 376 pages, 89 illustrations. Published by Garnier Frères, Paris, France. Price, 3fr. 50.

The advent of the Lumière autochrome and similar methods has renewed the interest in color photography. Those who have not followed the improvement in this field within recent years will be surprised at the amount of work which has been accomplished. And the wiseacres who prophesied that the single plate (autochrome, etc.), would displaced the three-color methods have been too sanguine. Of course the single plate processes are far simpler, but they lack the exact color reproduction possible with the other method. The Lippman single plate system comes nearer to the ideal. The Zeiss optical works have taken up this process and have made many improvements, making it more practical. Prof. Niewenglowski, who is considered the foremost authority on photographic matters in France, has endeavored to give as complete an account as possible of the various methods, past and present, and yet keeping the volume within bounds. He begins with the subject of color, then a historical résumé, the Lippman interference method, the many three-color systems and how to work them, giving full directions, also the several new single plate processes, a description of any of the cameras constructed for color photography and the projection of color positives.

* * *

Optisches Hilfsbuch fuer photographierende, by Dr. Hans Harting, 1909, 180 pages, 56 figures. Published by Gustav Schmidt, Berlin, Germany. Price, M. 4.50.

Dr. Harting is a recognized authority on theoretical optics. For a number of years he was on the scientific staff of Voigtlaender & Sons. His notable achievement was the calculation of the well known "Heliar lens." The author's object in writing this book was to interest the amateur and professional photographer in the laws of photographic optics which govern the construction of lenses. As the size of the volume was limited the author could not treat exhaustively certain theories or give a complete description of every lens, old or new; touching only on distinctive types. The subject is divided into seventeen chapters such as light and its properties, reflection and refraction, pinhole camera, the simple lens, lens systems, the many aberrations, telephotographic lenses, the proper adjustment of color screens, testing the qualities of a lens, and many useful tables.

* * *

Make your own enlargements and add to your knowledge. "Bromide enlarging with a Kodak," issued by the Eastman Kodak Co.," tells all about it, free from your dealer or sent direct by mail on request.

Trade Notes

[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—The Editors.]

G. Gennert announces the exclusive sales agency of Mr. Harry A. Whitfield's Spred-Lite Flash Lamps. The "Spred-Lite" is a patented method of setting off flash powder by means of a percussion cap, and which can be held in the hand with perfect safety and very convenient for use. They produce a sheet of flame varying according to the size of the lamp from 12 to 36 inches. There are several designs, varying in price from 60 cents to $6.00. Write for particulars.

☆ ☆ ☆

SCHERING'S VARITONE TABLETS.

A simple method of re-developing with one solution. Bromide and gaslight papers, lantern slides, and transparencies to green, brown to brick red and blue.

The prints after thorough washing so as to be absolutely free from hypo are immersed in a solution made from the tablets necessary to obtain the color desired.

The print changes from black to green, etc., in from two to three minutes' after which the prints are washed in running water till the whites clear up.

A complete assortment of tablets in tubes are packed in a neat box with directions for use to obtain any or all four colors and are retailed at 75 cents per box, by all photographic dealers.

☆ ☆ ☆

Know how to produce pictures with ease and certainty, with up-to-date methods. An illustrated, instructive, cloth-bound book. "The Modern Way in Picture-Making," will tell you how. Price, $1. Eastman Kodak Co.

Cooke Anastigmat Lenses imported formerly by Taylor, Taylor & Hobson, Ltd., will be continued under the new name of Taylor-Hobson Co. Mr. J. Ronald Taylor will continue the management of the American business as before. Taylor-Hobson Co., 1135 Broadway, New York.

☆ ☆ ☆

The Series Six Cooke Anastigmat Portrait Lenses still continue to increase in popularity, and their success among the best photographers has been very marked indeed during the past year.

It is their wide range of usefulness, that has made these lenses so popular. The mere revolving of the front portion of the mount to a given point, introduces that roundness and softness desired by the good professional when photographing heads at close range, and this has the effect of gaining considerably in depth of focus. For groups and figure studies, the softness may be reduced slightly at pleasure.

The Series Six Lenses are extremely compact. They are less bulky than other makes of equal focus and aperture; and may thus be used for commercial work outdoors, with or without a focal plane shutter. With the revolving portion of the lens-mount set to its farthest limit, these same lenses give mathematically fine definition throughout their plates, even with the full aperture of *f*5.6, and may be used even for copying and enlarging with the same success as may the other series of Cooke anastigmats.

It is probably true that no other portrait anastigmat lens has so wide a range of usefulness.

Negatives made with Goerz lenses. We will pay cash for them, from $25.00 down, according to what they are worth to us. They must be unusually good, of striking, or, at least interesting subjects, and must have all-around lens excellence.

Negatives may be made with either the Goerz "Dagor," "Celor," or "Syntor." No restriction as to size of lens or negative, but preference will be given to the popular amateur sizes. Submit a glossy print first, giving all details of stop, exposure, light conditions, camera used, etc.

Every amateur has at least one "best" negative. Send us a print from that one. We shall return all unavailable prints. A value will be given to each available one, and communicated to you promptly.

Further details on request.

C. P. Goerz American Optical Company. Office and factory, 79 East 130th street, New York.

☆ ☆ ☆

In response to the request of a subscriber in Cleveland, Ohio, we take pleasure in giving the following list of reliable manufacturers of photographic papers, with their addresses. Their products may be obtained of any responsible dealer in photographic materials:

Eastman Kodak Co., Nepera Div., Rochester, N. Y.

Ansco Co., Binghamton, N. Y.

Artura Photo Paper Co., Columbus, O.

American Autotype Div., Jamestown, N. Y.

Jos. Di Nunzio Div., Rochester, N. Y.

Kilborn Photo-Paper Co., Cedar Rapids, Iowa.

J. L. Lewis, Sixth Avenue, N. Y.

Willis & Clements, Philadelphia, Pa.

Bingham Co., Binghamton, N. Y.

Norman Photo Paper Co., Rochester, N. Y.

G. H. Croughton, Jr., Rochester, N. Y.

Mirmont Photo Paper Co., Brooklyn, N. Y.

Le Bo Co., 350 Broadway, N. Y.

☆ ☆ ☆

An exhibition which attracted an unusual amount of attention was on view in the windows of L. Black & Co., of Detroit, Mich. Nearly one hundred of amateur pictures from a Brownie picture up was shown, marine views, landscapes, cloud effects, moonlights, and many freak pictures, and also the effects of continued exposures on one negative.

Black's for many years has been the Mecca for the latest in photographic articles.

☆ ☆ ☆

The following instructions for developing the Eastman Non-curling Films were put out by the manufacturers some time ago, and are so excellent that we extract the following, and reprint herewith in response to the requests of several of our readers:

When manipulating Eastman's N. C. Film bear the following facts in mind:

First, N. C. Films being coated on the back with gelatine, neither side must come in contact with anything while drying.

Second, as N. C. Films are very rapid and are orthochromatic, they should be handled carefully in the darkroom with safe ruby light, or developed in either the Kodak Film Tank or Kodak Developing Machine to avoid fogging.

For No. 1 and No. 2 Brownie Film we would advise the use of the Brownie Developing Box.

Third, N. C. Film *will not curl* and the glycerine bath is, therefore, entirely unnecessary.

Fourth, N. C. Films must be fixed in Acid Fixing Bath, or else immersed in an alum bath after fixing.

☆ ☆ ☆

The Obrig Camera Co., 147 Fulton street, New York, have issued their new catalogue for 1910, of Camera Outfits and Supplies. A full line of all manufacturers' goods is carried in stock and all orders will be filled promptly. Send for copy of catalogue.

☆ ☆ ☆

Snow Pictures on Eastman's Ferro-Prussiate paper, are ideal. The results obtained by this simple print and wash method (in water only) are striking.

Have you sent in your subscription to the PHOTOGRAPHIC TIMES?

Classified Advertisements

Advertisements for insertion under this heading will be charged for at the rate of 25c. a line, about eight words to the line. Cash must accompany copy in all cases. Copy for advertisements must be received at office one week in advance of the day of publication, which is the fifteenth of each month. Advertisers receive a copy of the journal free to certify the correctness of the insertion.

Rates for display advertising sent on application.

THE PHOTOGRAPHIC TIMES PUBLISHING ASSOCIATION, 135 W. 14th ST., NEW YORK

GEORGE B. CARTER, President. D. RANDOLPH COOK, Secretary and Treasurer.

WANTED.—A copy of "Woodland and Meadow" by W. I. Lincoln Adams. Address THE PHOTOGRAPHIC TIMES PUB. ASS'N, stating price wanted.

OLD NEGATIVES.—We are in the market for all you have. Write for quotations, giving sizes and quantity you have. NATIONAL ART NOVELTY CO., 1451 3-5 W. Harrison Street, Chicago, Ill.

ART STUDIES.—Photographs from Life Models. Finest collection for artists and art lovers. Illustrated catalogue sent free on demand. C. KLARY, 103 Avenue de Villiers, Paris, France.

WANTED by A1 manufacturer of Lenses an energetic Salesman with experience to sell high grade lenses. Expert salesmanship rather than technical knowledge of optics desired. Address K, this office, stating age, experience and reference.

BROMIDE ENLARGEMENTS.—Send us one of your Negatives and 10c and receive by return mail one of our 6½ x 8½ Enlargements, black and White or Sepia. Developing and Printing to your order. All Prints made on Velox Paper. Each exposure developed separately. No Tank work in our shop. Prompt service, moderate prices. Price list free. Kodaks and Supplies. THE PHOTO CRAFTS SHOP, Dept. D, Racine, Wisconsin.

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WAX FINISH
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FOR SEPIAS
Cold or Warm Tone. 10c for Sample.
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Our New Catalogue will be out May 15th.

New York Camera Exchange.

114 FULTON STREET. NEW YORK CITY.

FOR SALE.—Alaska-Yukon-Pacific Exposition Photographic Post Cards. Set of 50 $1.75. A. M. DEIG, 415 6th Ave., Seattle, Wash.

WANTED.—January and February 1907 Photographic Times to complete volume. Also 1905-1906 volume. CHAS. F. MAYDON, Elkins Park, Montgomery Co., Pa.

FREE—A 14k FOUNTAIN PEN (worth $1), and 10 other useful articles, with each membership. This offer holds good only while they last—first come, first served. Send a stamp to-day for the biggest offer ever made by anyone. CORRESPONDENCE CAMERA CLUB, Box 61, HELMETTA, N. J.

FOR SALE.—My ground floor studio, best studio and location in S. W. Iowa; also a nice branch studio in a college town of 3000. Good prices, large nice rooms, everything good to work with. Photo of exterior and interior sent free. If taken at once will sacrifice for $1800, both studios only one half what they are worth. HUDLESON PORTRAIT AND ART STUDIO, Council Bluffs, Iowa.

FOR SALE.—Leading ground floor Studio in Goldfield, Nevada, doing over $3,000.00 worth of business per annum. Cabinets $5.00 to $15 00 per dozen. Rent and living expenses are now very reasonable. Owner has mining interest which requires his entire attention. Will sell for $750.00 cash; a snap for the right man. Don't write unless you have the cash. Address: Box 487, Goldfield, Nevada.

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Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

SNOW PICTURES.

It doesn't snow everywhere, but if you are fortunate or unfortunate enough to live where it does snow, you should take advantage of the pictorial possibilities.

There is nothing prettier than a snow-covered landscape, if photographed with the proper lighting.

Take your Kodak on a nice sunshiny day after a snowfall and get out into the open. The orchard, the brook, the woods, the country road, the old house on the hill, are subjects of beauty and interest.

Don't photograph with the sun directly back of you, as a side lighting gives better relief or detail to the snow. With a side light, you get lights and shadows, especially where the snow is broken up as by a path. If there is no path broken through the snow and if there is any possible excuse for a path in the composition of the picture, you contemplate making, break a path yourself, then turn in your tracks and come back. Be sure to go far enough to make the path lead somewhere.

While you're waiting for the right kind of a day to come along, dig up your photographic magazines, look them over and see if you can't find some reproductions of snow pictures. Study the composition and the lighting and get an idea of how you should work to produce the best effect.

Then get busy after the next snowfall and make something worth while. Not many snowfalls between now and spring, so don't miss an opportunity.

By the way, Eastman's "Ferro-Prussiate" paper is excellent for snow pictures. The clear, cold blue tone is especially suitable, and you know how easy this paper is to work. Just print and wash. Nothing but water required in the manipulation.

Possibly, you have some negatives you made last winter or earlier this winter which you have never seen printed on Eastman's "Ferro-Prussiate" paper. Try them. You'll be pleased with the effect.



THE PORTRAIT ATTACHMENT.

The Portrait Attachment is a clever little device slipping on the front of your regular lens. Adjusted instantly.

It is itself a lens that, in combination with your Kodak lens, enables you to work closer to your subject.

With the portrait attachment, it is not only possible to make a bust portrait as large as your negative space will allow, but it is also possible to photograph any small object at close range. In this way, you can get form and detail that you could not obtain with your regular outfit unaided.

If you have flowering indoor plants, very interesting photographs of the flowers may be made with the aid of the portrait attachment—likewise still life studies of fruits, etc.

It is not our intention to make the portrait itself seem unimportant, as the making of portraits with a Kodak is the portrait attachment's mission, but we desire to call attention to the usefulness of the attachment in connection with the photographing in detail of the smaller things worth while.

The home portrait is the triumph of the portrait attachment. It's use is simple. Little or no practice is required. The cost is nominal.

Equipped with one of these little attachments, a new field in Kodakery is open to you, and a most interesting field you will find it.

When writing to advertisers please mention THE PHOTOGRAPHIC TIMES.

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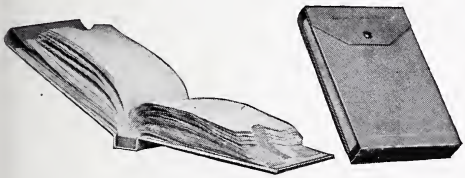
ROCHESTER, N. Y., *The Kodak City.*

Be sure to give exact designation of Kodak when ordering, and when to be used with a pneumatic release shutter, also give exact designation of same.

THE PRICE.

Kodak Portrait Attachment, - - $ .50

PRESERVING YOUR NEGATIVES.



Maybe you don't care what becomes of some of your film negatives after you have made the desired number of prints from them. They may be of passing interest.

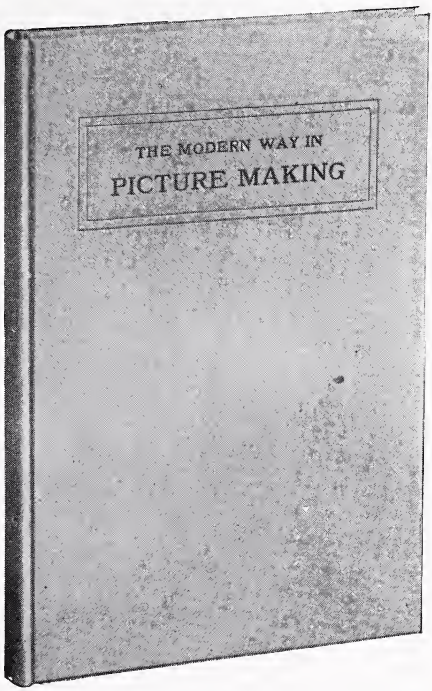
You surely care what becomes of your best negatives. Negatives of people and events that cannot be duplicated. Negatives that you value.

For the purpose of preserving film negatives and keeping them easily accessible, we make an album with strong paper pockets (100 pockets) and an index.

Don't roll or bundle your negatives and misplace them. Use this indexed album, and you not only keep the negatives in perfect condition, but you always know just where to find the negatives you want.

If you want what you want when you want it, you'll appreciate the Eastman negative album. Furnished in various sizes. At your dealers.

The Kodak Film Tank makes it daylight all the way— better results.



THE MODERN WAY IN PICTURE MAKING.

A beautifully illustrated, instructive, cloth-bound book. One dollar.

The modern way is the way to produce results with ease and certainty. Use up-to-date methods—don't get in a rut.

MAKE YOUR OWN ENLARGEMENTS.

Our booklet "Bromide Enlarging with a Kodak," tells all about it.

Free at your dealers, or from us by mail.

Eastman Kodak Company

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FLASHLIGHT PHOTOGRAPHY

The possibilities of flashlight are unlimited and well worth investigating. If you have never made pictures using flash light for illumination, you should ask for our illustrated booklet "By Flashlight" at your dealers, or let us send it to you. A post card request will bring it.

Many artistic pictures have been produced by flash illumination that could not have been made without it.

Firelight effects made at the fire-place are particularly pleasing, and in the booklet we illustrate this effect and others, and show a diagram giving the location of the subject, camera and flash. The booklet tells you just how to produce a picture similar to each illustration.

There are two forms of flashlight which we recommend for your use as being most convenient. The Eastman Flash Sheet and the Eastman Spreader Flash Cartridge.

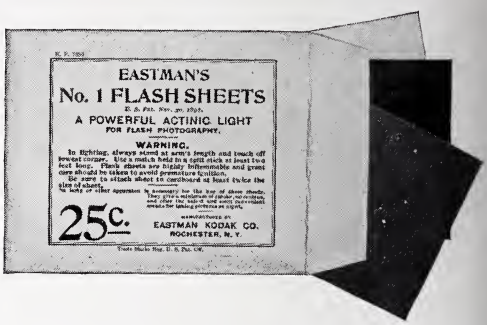
The flash sheet is not instantaneous, but burns with a soft light that does not startle the sitter. They are very desirable for use with grown up sitters, who can hold a pose for a second or two.

The flash cartridge is instantaneous and can be used to advantage in catching children at play and in poses which they could not hold for anything but an instantaneous exposure.

After deciding whether you want the flash sheet or flash cartridge for your first pictures, you can get them at your dealers. Be sure to look for the name EASTMAN on the package. It is your assurance of a flash of good actinic quality. A flash of Eastman quality. Best quality.

The booklet "By Flashlight" suggests the most convenient way of handling both flash sheets and cartridges.

The cartridge pistol is best for the spreader cartridges.



EASTMAN FLASH SHEETS.

No. 1, per pkg. of half doz. sheets, 3x4,	$ .25
No. 2, per pkg. of half doz. sheets, 4x5,	.40
No. 3, per pkg. of half doz. sheets, 5x7,	.60

EASTMAN SPREADER FLASH CARTRIDGE.



Eastman Spreader Flash Cartridges for use with pistol or fuse (price includes both fuse and cap) per pkg. of one-half doz., - - - - - - -	$ .25
Eastman Spreader Flash Cartridge Pistol,	$ .50

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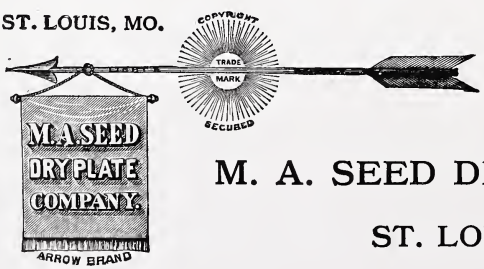
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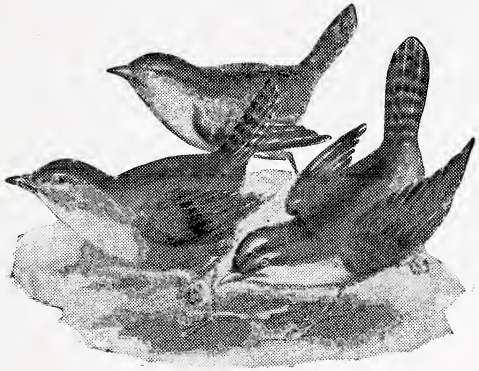
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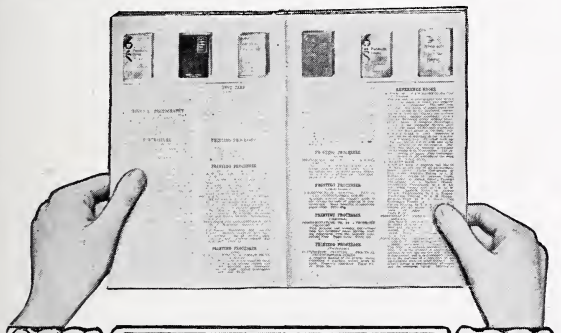
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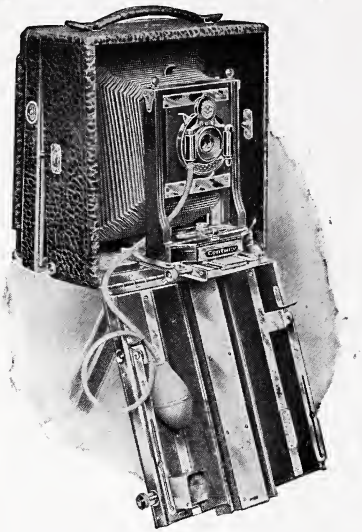
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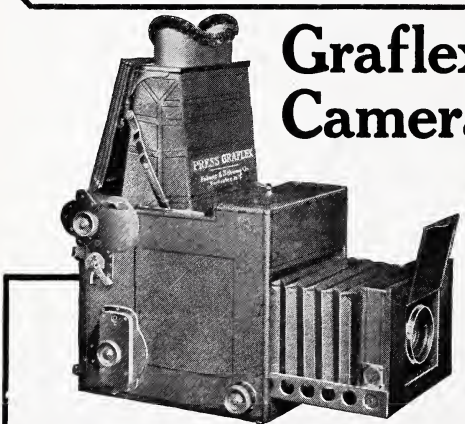
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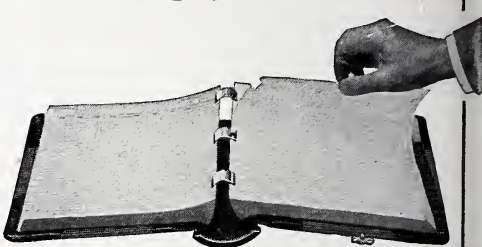
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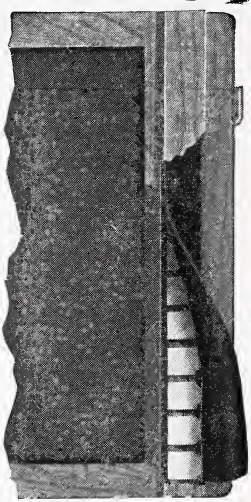
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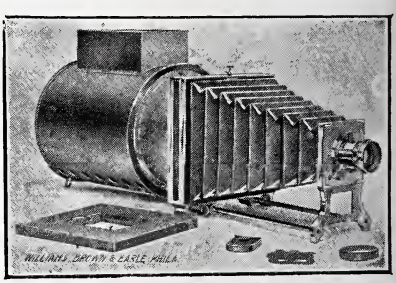
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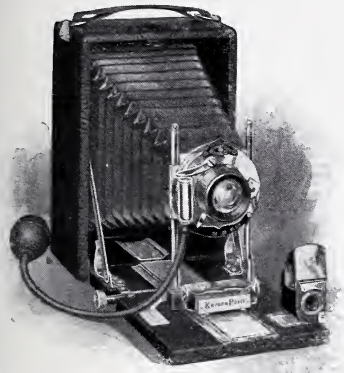


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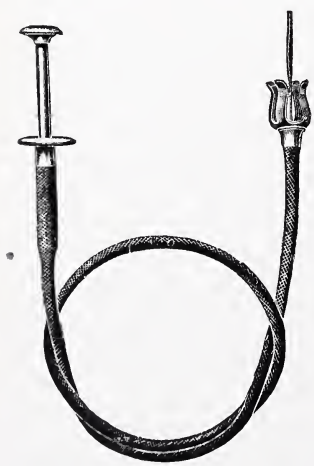
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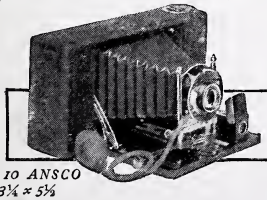
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Edited by W. I. LINCOLN ADAMS. CLARENCE L. USHER, Associate Editor.

Volume XLII MARCH, 1910 No. 3

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NELSON MONUMENT, TRAFALGAR SQUARE.

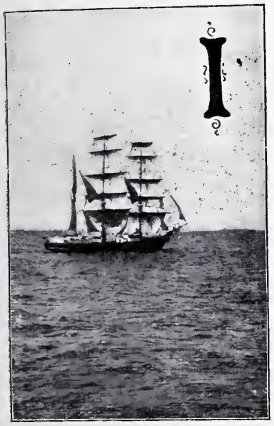
Illustrating "London."
(See page 92.)

The Photographic Times

VOLUME XLII MARCH 1910 NUMBER 3

LONDON LETTER.

BY THE REV. F. C. LAMBERT.



I DO NOT know how far our comrades in America are interested in night photography. This branch of work has been quietly and steadily growing with us, so that a little society for the comparison of its study and practice has now been in existence for about a year or so. At our last meeting a few days ago we very fully discussed the essential points of difference between a sunlit and moonlit landscape subject and the difference that the artist makes in each case in order to sustain the necessary illusion when his picture is hung in diffused daylight in a gallery. In *brevissimo* the essence of the matter stands thus: In brilliant sunlight the difference between the highest light and those parts not quite so bright are not recognized by our eyes. Thus we fail to recognize the subtle gradations of white marble, snow, etc., in brilliant light. In moonlight which is about 800,000 times less strong than sunlight our eyes fail to recognize minute difference of light and shade towards the dark end of the scale. Consequently the painter of sunshine effects generally keeps his picture light and avoids any very dark masses, but when dealing with moonlight he keeps his picture dark generally, with only a few strong lights. In the former case the tones run toward flatness at the top end of the scale and in the latter towards flatness at the bottom of the scale. But in both instances any marked flatness is to be avoided. The photographer will do well, whether he be aiming either for brilliant snowlit landscape or lamplit streets or moonlit landscape, to keep these broad principles well in mind. It should be noted that in the case of the moon we have one overhead light but in the case of streets and buildings lit by lamps our lights are low down and consequently we get an *up*-cast as well as *down*-cast lighting.

MAPS, PLANS, DIAGRAMS, ETC.

Sooner or later every photographer needs to copy a diagram or something of that kind for the purpose of preparing a lantern slide for lecture purposes.

Therefore a few hints on this matter, gleaned from personal experience, may not come amiss. Half the battle is gained when the original is properly prepared, placed, and lighted. The paper must be freed from dirt by rubbing with very dry bread crumbs and creases removed by very slightly damping the paper by holding it near but not in the steam of a kettle of boiling water, then laying it between sheets of clean dry blotting paper, and passing over a warm but not too hot laundry iron. With drawing pins (thumb tacks), fix the original either to a vertical wall or drawing board. Place the original in such a position that it is lighted from a good large window behind the camera or by the light from two windows, one to the right the other to the left of the camera, so as to avoid showing the "grain" of the paper—or best of all work out-of-doors on a day with plenty of bright diffused sunlight, but avoid direct sunshine on the paper. Set the camera so that the lens is exactly opposite the center of the original and be careful to see that the original and ground glass are both truly vertical and therefore parallel. Focus for the center of the original with the largest stop of the lens and then see if all four corners come into focus at the same moment when the lens is racked in or out. Then focus for a point about midway between the center and corners and stop down until center and corners are sharp enough. Use a *slow* ordinary (not ortho) plate, backed, with plenty of emulsion on it. Aim at just and only just enough to give density for the white paper. Naturally cream-toned or age-tinted papers require longer exposure than white papers. Develop with such a formula as the following: Water, 10 oz.; soda sulphite, 1 oz.; soda carbonate, ¾ oz.; potassium bromide, 10 gr.; hydrokinone (quinol), 30 gr. Keep the temperature of the developer between 60 and 70 degrees. Use enough developer to cover the plate at least half an inch deep—rather more is better. Keep the developing dish covered during development, and let development go on until the image shows right through to the glass side. A little over-development will do no harm for if the black lines get a trace of veiling it is easy to remove them by a few seconds in the hypo and ferricyanide reducer. If reduction should by misjudgment go a trifle too far matters can be corrected by intensification, so long as the black lines are as near clear glass as can be expected with a gelatine coating. Be careful to dust the surface of the plate before it goes into the dark slide, dust also the plateholder and camera bellows and again swab the plate with a tuft of cotton wool as soon as it is covered with developer. Many an otherwise excellent slide of this kind is considerably marred by spots on the negative due to dust. Put not your trust in the best darkroom lamp and expose the plate as little as possible either before or during development. All ruby glass fabrics and such like things pass enough actinic light to give a slight developable fog veil which though barely visible to the eye in the negative yet is enough to prevent brilliant blacks on the slide.

DIAGRAM SLIDES.

The Honorable Secretary or lantern lecturer often wants to throw on the screen some announcement, formula, map, sketch of apparatus, etc. In my last note I forgot to mention three hints in this connection. If an ordinary lantern

plate be taken—a fogged or stale plate will do quite well—it will be found quite easy to write or draw on the film or coated side with such a preparation as Higgins' (or some other maker's) *waterproof* ink, which by the way I fancy is an American preparation. The ink is allowed to dry very thoroughly. Then the opalescence of the film is removed by passing the plate through an ordinary hypo fixing bath, washing, and drying it in the usual way.

If a tracing from a line drawing on paper be required, first fix the unexposed lantern plate, wash, and dry it, and then lay it down flat on the diagram, when with a fine (mapping) pen the easily seen lines may be traced on the film. If a drawing from a negative is required, then by contact an ordinary black and white lantern slide is made quite in the usual way. The outline or other parts are now drawn on the plan with waterproof ink and allowed to dry. The non-wanted parts of the image are now removed by immersing the plate in a ten per cent solution of hypo to which enough potassium ferricyanide is added to give a bright canary color, i. e. a rather extra strong Farmer's reducer. The plate of course requires well washing before drying. In place of the hypo and ferricyanide we may use a ten grain per ounce solution of potassium cyanide (remembering always that this is a dangerous poison). In case of emergency one may be glad to use a bit of finely ground glass. Write on this with soft pencil and then flow over it ordinary negative varnish or, failing that, strong gum water may be used. But ground glass and pencil is apt to look messy on the screen and so avoided if possible.

DARKROOM LIGHT.

This topic lies at the very root not only of comfort and preservation of our eyesight, but also is a big factor in the presence or absence of fog in our negatives. Two points have therefore to be considered together, viz.: the quantity and quality of the light. Now we all know from experience that we can see far better what we are doing in a feeble yellow than a strong red light. (Possibly night-hunting animals may put their preference the other way round.) We also know that green light is the least fatiguing of all to the eyes. The question then arises can we find a feeble green light which does no more harm to our plate than a red light of such strength that it is any good at all. Theory and practice say that we can. My own present practice is this: My darkroom lamp, originally made by a village tinman, has a window opening one foot square. This is grooved so that I can slip into the grooves, from the top, one, two, or three thicknesses of common window glass each one foot square. The thinnest piece I can find is put nearest to the gas flame. This is used to keep off as much heat as possible from the other glasses. Between the other two glasses insert one or more colored papers forming a color sandwich as it were. This paper is very thin white blotting paper. The colors used are Tartrazine and Naphthol green. Separate solutions are made in water and the strength so adjusted that a bit of blotting paper dipped in the tartrazine dries a good bright sunflower or buttercup yellow. Similarly the green dyed paper is about equal to that of a not very dark lettuce leaf. For bromide papers, lantern slides, and slow ordinary plates one thickness of yellow paper is used, for all other plates

(*including ortho*) I use one thickness of yellow and one of green. The more sensitive the plate the more careful one naturally is to avoid needless exposure to light of *any* kind. Another very practical point is often lost sight of, viz.: that as soon as a plate has got thoroughly well wetted with the developer its light sensitiveness goes down about one half. And as a matter of fact one does not really need to look at the plate at all until it is nearly developed. But to avoid uneven-flow markings, do not be "pinchy" with the developer. It is cheaper to use an extra ounce of developer than spoil a good plate.

DEVELOPING COLOR SENSITIVE PLATES IN A COMFORTABLE DARKROOM LIGHT.

I am assured by one who has used the method (but personally I cannot yet vouch for it), that it is safe to use a comfortable quantity of darkroom light in place of total darkness or that very feeble degree of light given by some so-called safe-light which is practically useless, by the following procedure: The plate is inserted in the slide in total darkness by sense of touch only. After exposure it is immersed in a 5 per cent. solution of potassium metabisulphite for not less than half a minute. This solution is poured off the plate and its place taken by the normal developer and the dish again covered up until one feels sure that development has got a good start. It is now quite feasible to complete development in deep yellow or orange light, provided of course that the plate is not needlessly exposed too near the light or for any unreasonable length of time; in fact one has to remember that while this bath reduces the plate's color sensitiveness it does not entirely remove it. In this connection it is well to bear in mind the law of "inverse squares." Thus one second exposure of the plate at one foot from the lamp is equal to four seconds at two feet, nine seconds at three feet, sixteen seconds at four feet, and so on. The obvious moral is to keep as far away from the lamp as possible and expose the plate as little as possible.

FLASHLIGHT PICTURES OF DRAMATIC SCENES.

BY THOMAS W. HOTCHKISS.



NO OTHER kind of commercial photography presents so many difficulties in obtaining successful results as the photographing of dramatic scenes upon the theater stage by flashlight. The editor of a magazine, publishing fine-screen, half-tone engravings upon smooth paper, is necessarily a close and critical observer of details in the pictures shown to him by theatrical press agents, and he comes to recognize good and bad "flashlights" without having any knowledge of the technical requirements of good photographic methods. When he sees the unevenness of the results presented to him, he makes inquiry and readily perceives the difficulties under which the photographer labors.

I recently asked a press agent to give me the "flashlights" of a certain new play, and he showed me what he had. The prints were utterly useless



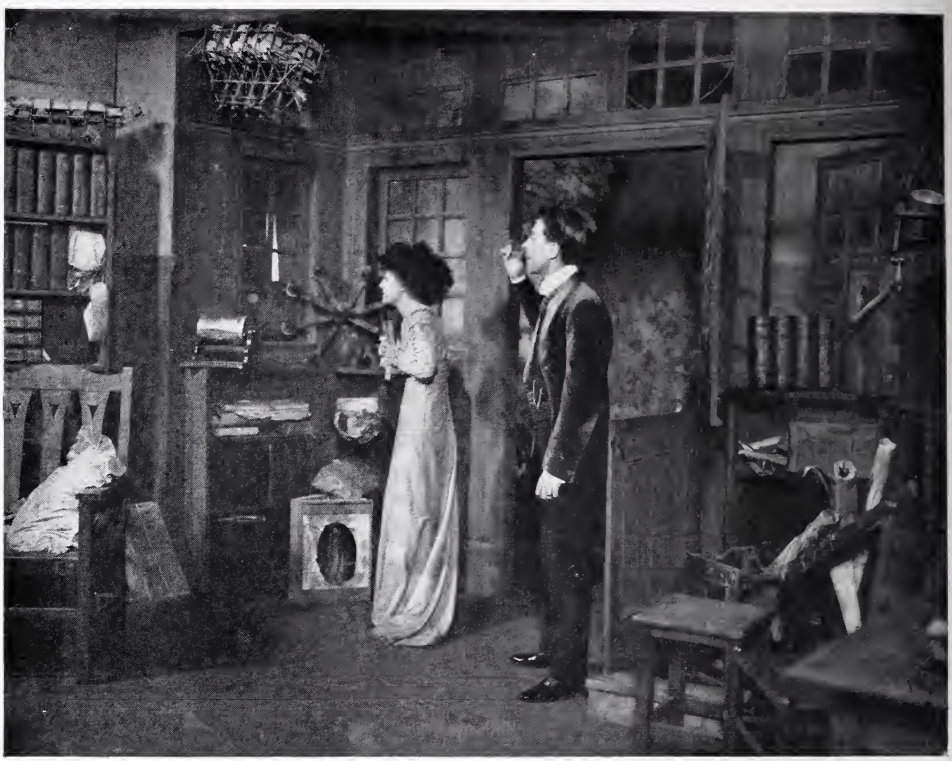
SCENE FROM "SEPTIMUS." *Byron, Photo.*

for reproducing in a magazine. They were great black blotches, with the central figures, where the lens was focused, standing in the midst of deepest shadow, and without definite outline or detail. They had been made in another city, and when the theatrical company came to New York the manager ordered groups in costume, representing incidents of the play, made without scenery in a photographer's studio. These portrait groups, which are silhouettes against a white background, are now being used by this press agent instead of the usual "flashlights."

Here were the two extremes, both lacking the scenic environment and atmosphere of the play. They showed strikingly how difficult has been the problem which only a few professional photographers of New York have succeeded in solving through careful study of the technical requirements of this class of work.

The problem is principally one of lighting—the old problem of all flashlight photography—which is the more difficult in this case by reason of the large size of the groups of individual figures in dramatic scenes, the need of bringing into focus objects at varying distances from the camera, the importance of overcoming deep shadows and making persons and objects stand out distinctly, and the necessity of reproducing the inner meaning or subjectivity of the picture itself.

There is no difficulty with the subject proper. That is presented to the photographer ready-made. The scene is already carefully planned, and every



SCENE FROM "SEPTIMUS." *Byron, Photo.*

detail, from the spangle on a gown to the clock upon the mantelpiece, is prearranged with photographic minuteness by the practised art of dramatist, stage manager, scenic painter, interior decorator and furnisher, landscape artist, costumer, and actor. Every pose and gesture, every expression of feature, every fold of drapery or design and condition of garment, are already thought out with professional skill by these experts in drama and stagecraft. It is the work of the photographer to fix the scene upon paper in all its perfection of detail in a way that will do credit to the skill of those who present the play, and to do so with those touches of art, those tones and shades of color, which bring out the very spirit and motive of the scene.

Significant incidents in the drama are chosen for the purpose, either by the theatrical manager or by the photographer who attends a performance of the play. The pictures are made at a rehearsal. The scenes selected must contain both pictorial and dramatic effectiveness. The composition of stage groups must be considered, whether they are the small groups of an ordinary scene or the large groups or massed effects of chorus scenes, mob scenes, court scenes, battle scenes, and others. Whatever the character of the scene, each presents its own peculiar problem in lighting. Since the photographer of a flashlight picture must be an artist who studies his subject in all its essential features, and who then uses all the mechanical appliances at his command to produce the

desired effect upon paper, it is obvious that he must study carefully the instructions of the best authorities on this branch of photography, must examine the results accomplished by the best professional flashlight photographers (who can be numbered easily on the fingers of one hand), and then must practice, practice, practice, with lighting arrangements, magnesium apparatus, and camera, until he succeeds in producing thoroughly artistic results.

By lighting, I mean, first of all, placing the magnesium powder, which should be of proper power, at the right distance from the subject, "to produce roundness of effect and to avoid the strong contrasts and harsh appearance which we so often see in flashlight pictures." Mr. W. I. Lincoln Adams has already explained this element in the technique of the "flashlight" in one of his instructive handbooks. It is part of the first lesson to the amateur to place the magnesium above the camera and far enough away to prevent the flash entering the lens, and to place it on one side or on both sides of the subject "to produce agreeable shading" in the picture.

But, by lighting, I mean more particularly the balancing of lights, which are thrown upon the scene from the wings, with the light or lights which come from the magnesium in front; for the subject-thought of the picture must be preserved in all its essential realism. If Madam Du Barry is to be pictured holding a fashionable levee in her bed-chamber, according to the custom of her time, while the morning sunlight casts its glow through the high French windows upon the magnificence of the apartment; or if a burglar is to be shown prowling through a dining-room at night by the light of his dark-lantern, the lighting of either scene must remain unobscured by any too brilliant flash of the magnesium.

It is not possible to move backdrops and furniture in a stage scene to prevent shadows falling upon them. The shadows must be removed or concealed from the eye of the camera by a proper diffusion and balancing of lights which are thrown upon the scene from shaded calciums, from reflectors, or from magnesium lights at different points set off in unison by electrical connection.

Other phases of the problem such as choosing the vertical plane or the point in the subject at which the lens should be focused to picture a variety of features or a single feature in the scene; the distance from the subject at which the camera should be placed to obtain objects of a desired height in the negative; and the size of the plate best suited to the requirements of dramatic pictures, are questions that are well settled by experienced photographers and editors.

The accompanying illustrations of scenes from "Septimus," Philip Littell's dramatization of William J. Locke's widely read story of that name, are excellent examples of successful flashlight photography, the principal features of each scene being presented without undue obscurity of background or the presence of too obtrusive shadows.

So one can study innumerable features in theatrical flashlights, which contain points of interest to lovers of the allied arts of acting, stagecraft, and photography.



HOUSES OF PARLIAMENT.

PHOTOGRAPHING IN OLD ENGLAND.

BY W. I. LINCOLN ADAMS.

With Illustrations by the Author and Others.

NINTH LETTER.

London.



In Rotten Row.

NOW we are in London once more. Having finished our tour through rural England, Wales, and Scotland, we have completed the circle and have returned to the place of our beginning. London! What impressions of power and of greatness it makes upon the minds of all who come within its immense sphere of influence. Capital of the British Empire, it seems, in a sense, to be the capital of the civilized world. There are a dozen Londons and each city is pre-eminent in itself.

One feels here the tremendous power arising from the vast accumulation of wealth, typified by the impregnable walls of the fortress-like Bank of England. Here is the Tower of London which grimly recalls the stirring historical events of an interesting Past; and the Abbey at Westminister, hallowed



THAMES EMBANKMENT, FROM HUNGERFORD BRIDGE.

by the English dead that rest within its tombs. Impressive St. Paul's looms large above the city dwellings and shops, testifying to man's universal need for religious expression, even in the very heart of the world's greatest commercial city. The Parliament Buildings with their ancient historical associations; The Thames, and its magnificent embankment, on which they so grandly stand; the river's beautiful bridges, and its busy shipping; the markets, the public places, the thronging thoroughfares; all proclaim the great metropolis.

Then there is the Great Museum, with the scarcely lesser museums, the libraries, and the Art Galleries, stored as they are with some of the world's greatest historical, literary, and art treasures; the Royal Opera House, the theatres, and the hotels. Probably the most extensive and best-managed rapid transit system in the world is here, with its more than two hundred stations within the city's limit. Police and Fire Departments that are pre-eminent in efficiency. Horse and motor omnibuses that take you anywhere from everywhere. Shops that are a delight (to the ladies)! And a system of public parks and gardens that occupies fully one-tenth the total area of the city.

It is good to learn that the largest and finest of these parks are royal gifts to the City of London and its people, who are allowed untrammeled use of them. Here the children of the poor may sprawl on the grass and play contentedly. In the ponds and streamlets, beside which, in the old days, Kings sauntered, the youngsters of the slums fish with bent pins or scoop with small nets for sticklebacks. There is a delightful social suavity which knows no tyranny and needs none. The rangers are the friends of the people, and I noticed one the other day helping a little kiddie to a patch where daisies might



WESTMINSTER ABBEY.

be picked for daisy chains, then guiding another to a good fishing spot. Some one has said that these parks alone are sufficient to justify the institution of monarchy.

The bird life here is glorious. The trees are all a-twitter with songsters. In the ponds and streams a gorgeous variety of water fowl display themselves —giant white pelicans, black swans from Australia and white swans of England, all manner of ducks and geese and teal. Children bring crumbs and feed these birds, and also the pigeons, which in consequence reach a bloated size and are veritable aldermen of the pigeon world. On the meadows a few sheep are pastured and help to give a rural air to the landscape. In the larger parks deer are kept; and there you meet the only "don't" of these places of freedom; the public are asked not to feed the deer, which might suffer from mistaken generosity.

In a recent interview, Mr. John Burns, the laboring man's member of parliament, who loves his London, speaking of its parks said: "Look at them! I am not going to mention Battersea Park first because it is my electorate park, but because from its situation it is at once one of the most beautiful and the most useful. You should go on Saturday to see the cricket in Battersea Park, hundreds of little teams playing, all with real good grass pitches to play on. Now start from here and consider the number of parks, the Embankment Gardens first. Cross Whitehall and you get into St. James's Park. Through that and past Buckingham Palace, without a break in the green trees, you come to the Green Park. Traverse that, and by crossing one street you reach Hyde Park. Follow that on the lefthand side and you come without a break to



ST. PAUL'S CATHEDRAL.

Kensington Gardens. Or follow it on the right and, with a brief break, you reach Regent's Park, and that runs into Primrose-hill, and there you are quite close to Hampstead Heath and Golder's Green; and after them the country. I tell you, no city in the world has such parks. There are no fewer than 300 little squares of park land in London besides the big parks." And even a brief residence in London convinces one that Mr. Burns' contention that it is the cleanest, the most efficiently administered, and the most progressive city in the world is undoubtedly true. It does not make one less loyal an American to wish that our own cities were more like London in some of these respects.

After photographing from the tops of omnibuses, around streets, the public fountains and monuments, I strolled into some of these parks and found delightful subjects abounding there. The grass lawns are allowed to grow to some extent and so appear more natural than the closely cropped turf. They are of a glowing green that seems to be suffused with light, and when I was there they were starred with the English little white daisy, not half the size of our own. These were in such profusion as to make a kind of Milky Way on a firmament of emerald green.

On another day I followed on horseback the bridle path that winds beneath the trees, from park to park. The equestrian picture of the writer with his little riding companion which serves as an initial letter illustration to this article was made in famous Rotten Row, by the old photographer who has made a specialty of this kind of photography. He uses a plate camera, which he sets up in an advantageous position, where a good light falls upon his subject, and then, having previously focussed upon a spot in the road which he

indicates to his subject, you pull up your horses, at the right place, he gives a low whistle, which invariably catches the attention of the animal; he raises his head, pricks up his ears, usually turns slightly toward the photographer, and the photographer presses the bulb.

On the day previous he made an excellent picture of the Prince of Wales as he rode by. He had photographed the Prince when he was a child and when opportunity offered reminded him of the fact; Prince George smiled, seemed to recognize his old photographer and good naturedly drew up his horse to a standstill for the old man to make another and better picture of him. The second photograph was excellent, catching His Royal Highness with the smile illuminating his face (the Prince's expression is habitually melancholy) and his splendid saddle horse in a most alert and characteristic attitude.

And now that we have completed our journey in Old England, with the side excursions into Scotland and Wales, I am conscious of the inadequacy of my photographs, and particularly of my sketchily written descriptions, to suggest the real beauty and charm of the places we have visited. The writer of these letters has no illusions as to their literary value. They were written for the most part on the trips which they describe, often at night, after a full day of sightseeing and photographing, and were intended as explanatory notes of the pictures which they accompany, rather than as adequate written descriptions in themselves. If the letters and the photographs recall, with pleasure, similar journeys made by the reader in the past; or if they should stimulate his desire to make such a trip in the future (in case he has not already had such an experience), I shall rest content. In the latter event I venture to conclude with the hope that the opportunity may come quickly, and that it may be attended by a complete and entirely successful fulfilment.



LONDON TOWER AND BRIDGE.

FIGURE COMPOSITION.

BY SIDNEY ALLAN.

With Fifteen Illustrations and Two Diagrams.—Two Figure Composition.—Genre Subjects.—Various Combinations of Familiar Principles.—A Linear Experiment.—On the Placing of Heads.—A Circular Composition.

CHAPTER XI.



IN TWO figure composition the choice of subjects has a much wider scope. A single figure always looks somewhat isolated, with two figures at one's disposal the picture becomes more animated. It becomes much easier to convey a meaning or sentiment, or to tell a regular story like Eastman Johnson in his "Fifer," Fig. 117, or "What the shell Says," Fig. 121.

But some people object to story-telling. They look upon it as something unworthy of the higher ideals of art. By this they do not altogether mean that minute study of details and presentation of facts render productions of this kind uninteresting, but rather that they lack those qualities which are associated with the most advanced phases of modern art.



WHAT THE SHELL SAYS. *Eastman Johnson.*
(Fig. 121.



THE FIFER. *Eastman Johnson.*
(Fig. 117.)



CHILDREN WITH FISH. *C. W. Hawthorne.*
(Fig. 118.)

This objection to genre subjects has always seemed rather futile to me. Nobody with any pretense to taste will deny that those artists who devote the utmost care to insignificant objects (and who still enjoy the popular approval of the public as their esthetic shortsightedness is equivalent to the ordinary seeing capacity of the crowd), are artistically inferior to those who master touch and technique. Fig. 121 can not compete with Hawthorne's "Children with Fish," Fig. 118, in artistic treatment. But how about the Little Dutch Masters who were genre painters in the strictest sense of the word (as was the Franz Hals in the last chapter), and who nevertheless understood to invest these popular subjects with a charm and fascination far beyond ordinary graphic power and force of draughtsmanship? And cannot also the paintings of Meissonnier be defended on the same grounds?

Let us investigate the matter a little more closely. It is extremely difficult to ascertain of what material a genre picture is constituted. An Eastman Johnson like Fig. 117 we would classify at once as genre. On the other hand if we are confronted with George Luks' "Eastside Dancers," Fig. 125, or Stieglitz's "Scurrying Home," Fig. 114, we would hesitate and prefer to call them "a realistic picture." And yet there is in both styles the same careful observation, the same striving to get at the secrets of certain types of humanity, the same desire to record completely and definitely their special traits. The difference seems to lie first in the conception, for it cannot be denied that all these pictures tell a story, and second in the treatment



EASTSIDE DANCERS. *Geo. B. Luks.*
(Fig. 125.)

The one is told *à la Dickens* in a popular way, the others in the manner of a writer of the modern realistic school (like Fig. 115), which may be some day just as popular as the other one.

Although story-telling, if too anecdotal or too sentimental, like Fig. 119, is rather unesthetic in the pictorial representation of human figures, as long as they are seen separately and individually and not *en masse* as the impressionist painters depict them, I see no reason why genre subjects should be tabooed, as it depends after all on the way how they are treated.



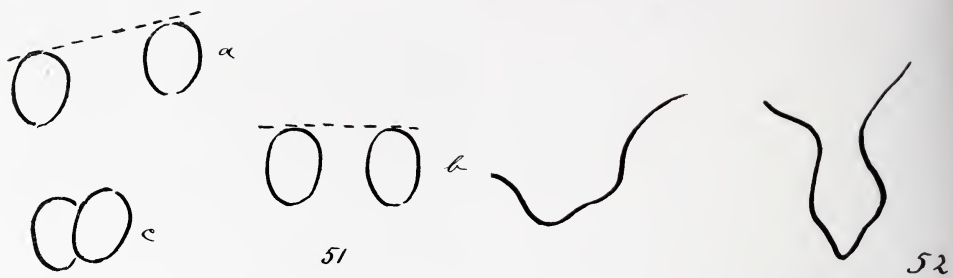
SCURRYING HOMEWARD. *Alfred Stieglitz.*
(Fig. 114.)

Figs. 114, 115, 118, 120, 124, 125, are pictures in the true sense of the word. Figs. 116 and 123 would pass as studies. Fig. 126, the charming "Mother and Child," by Adelaide Hanscom, is a decorative arrangement.

The parallelism of human shapes plays an important part in two-figure composition. We have it in Fig. 114 in the form of irregular shapes, and in Fig. 124 in the form of triangular shapes. Louis Fleckenstein's "A Pastorale," Fig. 122, shows us the repetition of similar figure in symmetrical arrangement. In his "The Hymn," Fig. 128, the figures are placed in too symmetrical a position. They remind one of a portrait rather than a picture. In W. J. Glackens' "At the Café Francis," Fig. 115, we have a combination of the *S* shape and a triangle. A different version of the *S* shape, cut into by a diagonal angular form, we have in Mary Cassatt's "Mother and Child," Fig. 120. The same in reverse fashion occurs in Eastman Johnson's "The Kiss," Fig. 127. Combinations like these will always produce an odd picturesque effect. In Fig. 121 we have a quadrilateral shape



COMING THROUGH THE RYE. *L. Fleckenstein.*
(Fig 119.)



supplemented by two curves, one formed by the child and the other by the legs of the old man. It is a trifle elaborate and scarcely a graceful pose. Jeanne E. Bennett's "The Knitting Lesson," Fig. 123, carries out the simple diagonal division with a repetition of shapes. "The Portuguese Fishers," by Hawthorne, is an experiment with a triangular form and a diagonal ellipse. It is not quite successful. The connecting link is missing. If the men were looking at the fish instead of staring straight out of the picture it would be more convincing. Fig. 117 represents a rather interesting composition. In it can be traced the diagonal division, extended by the horizontal lines of the chair and elaborated by the small triangular form of the boy. The "Eastside Dancers," are conceived as an oval with a parallelism of diagonal shapes formed by the arms and legs. Fig. 126 is constructed as a triangle with a diagonal angular shape. But it is really constructed as an experiment in line composition, and, although not perfect, is one of the most successful ones that has come to my notice. The arrangement of the hands, the principal lines of the child's body and the slanting



AT THE CAFÉ FRANCIS. *W. J. Glackens.*
(Fig. 115.)



PORTUGUESE FISHERS. *C. W. Hawthorne.*
(Fig. 116.)

position of the mother's face are well thought out. The drawing in parts is exceedingly forceful. Also the drapery to the left is well managed. The lighter part of the garment is well spaced, but rather uncertain in its line work. Also the part where the arm to the right disappears in the drapery could have been more clearly defined.

The differentiation of values is not quite subtle enough. There is a certain monotony of grayness throughout the picture. The body of the child and the hands of the mother, even her drapery, are all in the same key. Of course I perfectly realize the difficulty of combining line composition with correct value. Miss Hanscom sacrificed all modeling in favor of a stronger accentuation of line, even to the extent of allowing the child's head to become almost a formless mass. Yet there is no reason why flat tints should be deprived of tonal variety. If the child's body could have been rendered a trifle lighter than the hands which support it, but could still remain a shade darker than the mother's face, the picture, no doubt, would have been greatly improved, at least as far as the suggestion of color goes.



A PASTORALE. *Louis Fleckenstein.*
(Fig. 122.)



THE KNITTING LESSON. *J. C. Bennett.*
(Fig. 123.)

One striking peculiarity in two-figure composition is the similarity in the position of the heads. There seems to be only three typical versions. Others may be possible but they are uncommon. The heads are either separated or grouped together. If they are separated a line from top to top would either form a straight (Diag. 51 *b*) or a diagonal line (Diag. 51 *a*). If they are together one is invariably situated lower than the other,



THE STORY. (Fig. 124.) *C. W. Hawthorne.*

narily the best combinations in two-figure compositions. Two profiles, three-quarter or full face views rarely look well. Variety is always desirable, in every phase of composition.

If the heads are separated, frequently a new problem enters. It is the space between the heads. It must be of some irregular but interesting shape as indicated in Diag. 52, or the heads, sometimes the whole figures, will look isolated and awkward as in Fig. 119. In Figs 114, 115, 122, and 128 the spacing is good, in the latter, however, a trifle too undecided. Fig. 117 represents a more elaborate shape and is not as good.

The connecting link should never be missing if two figures are separated. Fig. 117 is deficient in that respect. There should be something in the background if but a mere trifle (Diag. 51 *c*). The position of *c* with both heads on the same level is only possible in portraiture. The version *b* is also scarce. We have seen it in the Fleckenstein photo, Fig. 128. It is not pictorial and should be used as little as possible, excepting symmetrical decorative arrangements with a figure placed at the upright edge of the picture. In all other illustrations you will notice that the position will be either like *a* or *c*. Version *c* is a good vehicle to express sentiment. In that case the ovals of the face partly overlap each other, as in Figs. 120 and 127. In Fig. 126 the sentiment is carried out by the expression on the mother's face.

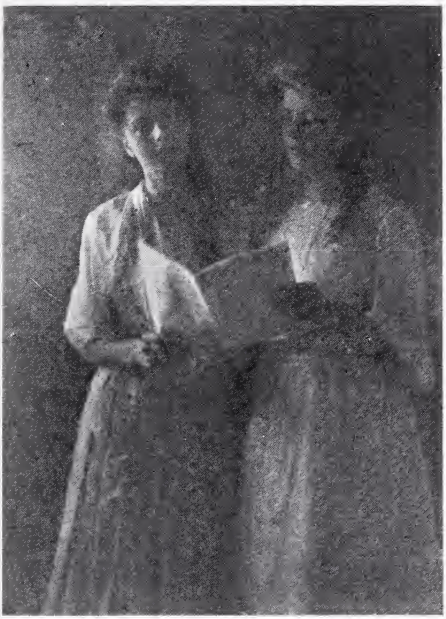
A three-quarter view and a full face view, Fig. 124, or a profile and three-quarter view, Fig. 121, are ordi-



MOTHER AND CHILD. *Adelaide Hanscom.*
(Fig. 126.)



LA TOILETTE. (Fig. 120) *M. Cassatt.*



THE HYMN. *Louis Fleckenstein.*
(Fig. 128)



THE KISS. (Fig. 127.) *Eastman Johnson*

ground, if merely a differentiation of tone, that would bring the two figures closer together. If two figures stand or walk very near to each other as in Figs. 114, 122, 128, it can be left to the space between the heads. The hymn book in the latter of course was necessary, as it is the only pictorial element in this picture. In Fig. 115 it is accomplished by the double angles of the lady's arm and the gentleman's arm and hand; in Fig. 121, by the little girl's arm holding the shell. In Fig. 119 it is entirely absent, and there is no unity in the picture.

A particularly interesting composition that calls for special analysis is Hawthorne's "Boys with Fish," Fig. 118. There are four conspicuous shapes of different sizes: one large oval, the pan with the fish; two small ovals, the faces of the two boys; and the long irregular shape of the fish that is held up. Three of these forms are placed in a parallel way, the fourth and largest one in a diagonal shape. All four together make a sort of circular shape. A great painter would have made it more decided.

For the success of a composition depends as I have stated over and over again on some interesting irregular or, if possible, geometrical shape. It should not be overconspicuous to the beholder, but its form should be there to regulate all the elements of construction and render them as agreeable to sight. The eye has a natural inclination to unite opposite sides and corners, and traversing the surface of the picture it should be attracted first by one point, and then with perfect ease glide from this point to another, taking in all details, surprises, and beauties of the subject represented. And this the simplest forms do best.

PARIS DURING THE FLOODS.

[The following correspondence is extracted from a personal letter of Miss Marian Elizabeth Adams to her father, the Editor of this magazine. It is dated at Paris, Feb. 1st.]

"THE New York papers must have exaggerated the state of affairs in Paris, if they gave the impression that all of the city was in peril. We are situated so far from the river, and on the slope of a hill, that we were never in any danger, and we have been going on with our work just as if nothing had happened. It never occurred to us that you would be worried.

"The only possible danger that there has been in any part of the city, is in those quarters which are very near the river, where it has overflowed the adjacent streets, filling them with water, like the canals in Venice. The people here had to go around in boats. Of course, the foundations of the houses on these streets were in danger, and the conditions were rather unsanitary to live in; many people, therefore, left their homes, and went to live in hotels, farther away from the river. Another serious thing was that the sewer pipes, which, filled with water, burst, thus causing 'cave ins' in the streets.

"Everything has been under splendid management; and, with the help of the army, and the liberal sums of money which were sent into Paris, the city will soon be restored to its normal state. The Seine has already gone down considerably, and we have been having magnificent days, the people seem to be very much encouraged; and, as usual, are optimistic. It was a unique and interesting sight to see the streets flooded with water; and, as we felt that there was no particular cause for alarm, we enjoyed very much prowling about in the worst quarters, making pictures of the curious effects to be seen there.

"This morning, for instance, we started out in our old clothes, with our cameras, to see the sights, and we spent a most interesting morning. In the first place, we crossed the quarter called Grennell, where we saw a perfect sea of water, looking down from the elevated. A few houses were sprinkled about, here and there, and people were rowing about in the streets in boats and on rafts. It gave a most curious effect to the picture, particularly when one thought of that quarter as it usually is, with dry streets, filled with traffic.

"In front of the Hospital des Invalides, where there are so many fine, old, aristocratic homes, the park and streets were entirely submerged, and the park benches, which we were used to seeing, looked very ridiculous, standing there in four feet of water, with their top railings just showing.

"I made several snapshots of people in rowboats, rowing through the streets to their homes, and several of the river itself, rushing under the bridges. On the way home I took one of the Pont Alexandre, and the Petit Palais, and the Champs Elysees in both directions. I send prints of them herewith."

[The photographs referred to above have not as yet been received, being sent under separate cover. They will be published in our April issue.]



THE ROSE. *John M. Whitehead.*

HELPFUL SUGGESTIONS ON COLORING PHOTOGRAPHS.

BY F. FAY GUTHRIE.



THERE is a great demand at the present time for well colored photographs. One sees them in the shop windows decorating calendar valentines, Easter and birthday souvenirs, and the like. Even high-class professional photographers in our large cities are showing exquisitely colored portrait studies.

Coloring photographs is an attractive home work and one which can be turned to financial account by one proficient in the art. So a few suggestions as to materials and *modus operandi* may prove helpful to readers of THE PHOTOGRAPHIC TIMES desiring to take up this work, whether for pleasure or profit.

The materials needed to begin with are two good sable brushes, number ten for all general work, and number one for portraits, one small fine-grained sponge, some good lintless blotters, a stick of India ink, and the following tubes of color: Warm sepia, burnt sienna, cobalt, indigo blue, Indian yellow, light cadmium, emerald green, vermilion, and rose carthame. These colors are sufficient for all ordinary work as almost any shade may be formed from them by judicious mixing. Ordinary water colors in the half pans may be used if a little gum arabic is dissolved in the water with which they are mixed. But I find the regular photographic colors (which can be purchased from any dealer in photographic supplies) much better, since the beauty in a tinted photo lies in the purity and transparency of the colors. It is almost impossible to get this result with the ordinary water color paints. One exception to the above general statement is rose carthame, a beautiful rose pink indispensible for portraits, flowers, drapery, sunsets, etc. It is necessary, however, to use great care when using this color, for it will spot if it is not diluted with plenty of water and washed on.

Now as to the kind of paper to be used,—I have tried about all the brands on the market and have not found one which I could not color successfully. But the most satisfactory results are obtained on papers having a soft finish, such as matte and semi-matte papers. P. O. P. and glossy developing papers on which the colors do not "take" must first be sponged with a weak solution of alcohol and water.

Work beside a window giving a good light, work slowly and carefully, for photographs will not stand the manipulation that water color papers will. Once a color is on it cannot be washed out with the brush nor rubbed out with an eraser. Therefore, keep the print damp and lay color on with successive washes of diluted color until the desired depth of tone is reached. Putting the color on in one heavy wash gives the print a "dauby" look and destroys

all transparency. Several good colored studies will help greatly in deciding what tints to use, but a little careful study of Nature herself will be of still greater help.

Suppose we have a rather uninteresting little landscape which we have treasured because it was one of our first efforts in the art pictorial. It has a blank expanse of sky, a few trees, grass, and perhaps a little lake or stream in the foreground. This will make a very good subject to begin, print several so that practice may be had treating the same subject in various ways. A blue sky filled with fleecy white clouds is the most difficult to make and had better not be attempted at first. If there is only a tiny bit of sky try a cloudless blue, remembering that a blue sky is hazy gray at the horizon and deepens in hue as it nears the zenith. If there should be a wide expanse of sky in the print it is best to either trim the print or put in a sunset. The sunset it will be found, is not so hard to make as one might imagine. But it must be borne in mind that Nature loves contrasts and that even the most brilliant sunsets are not all "crimson and gold." With these colors we find pale yellow, rose pink, purple, and even tiny patches of blue or gray, all exquisitely blended. Keep the print damp and wash on with sufficient water to blend the colors and prevent a dauby appearance. When tinting the remainder of the print remember that grass and trees are not often the same shade of green, nor are trees of different species. A very thin wash of blue will give the trees in the distance a hazy look. The little lake or stream should reflect the color of the sky, except where the shadows lie or where trees or bushes on its margin are reflected in shadowy green.

With the right materials, patience, and a little painstaking study this work can be made both pleasurable and profitable.

A SIMPLE METHOD OF BLUE PRINT SENSITIZING.

BY JOHN D. MAYER.



TO THE amateur who would like to sensitize cloth, paper, and other materials, with a blue print solution, without going to the trouble of mixing up the standard citrate of iron and ammonia, and cyanide of potassium formula, the following simple method may be of value.

Procure from any architects' supply house, a yard of their regular blue print paper. Be sure that he gives you the slow grade, as the salts that are added to the extra rapid papers render it unsuitable for our purpose, by causing the solution to deteriorate very rapidly, and give to the finished print little contrast. Having secured the paper, proceed as follows to sensitize a piece of cloth. Wash the cloth thoroughly to remove all traces of

starch, and then while it is still quite wet lay upon the surface of the blue print paper, squeegeeing it into close contact. When the cloth has absorbed the solution from this spot remove and place upon a fresh place. Do this three or four times until the cloth will absorb no more solution, then stretch, and squeegee upon a sheet of clean glass to dry; this should be done preferably in a draft in rather a cool place, as heat is apt to cause a discoloration near the edge. When dry the cloth will leave the glass as smooth and flat as if it had been ironed, and is then ready to be printed upon.

Print from a good strong negative until the shadows are well bronzed, paying no attention to the high lights, and then remove to running water, and wash for at least ten minutes. In washing, shake the cloth about occasionally but do not wring it out as that is apt to pull the fibers of the cloth out of shape, and thus distort the image. When through washing remove to the sheet of glass and allow to dry on it precisely as the cloth was dried when sensitized, only now it can be stood near a warm stove to dry rapidly.

By varying this method slightly, it is possible to print pictures upon ordinary postal cards or to print monograms and small photographs at the head of letter paper. A very pretty effect can be obtained in this way as follows:

Pin a large sheet of white paper, such as shelf paper or white wrapping paper, upon the smooth surface of a wall or better still if you possess one, a large drawing board, then in a bold hand write your monogram as large as possible upon the paper using a piece of soft colored chalk for the purpose. Having done this arrange fronds of fern along the lines, pasting them in position, giving the effect, when through, that the writing is done with the leaves. (The monogram can be printed if desired.)

When this is accomplished to your satisfaction, photograph it at a sufficient distance to make the negative the size desired, and, to get the best possible effect, use a process plate. If you have none, an ordinary one will do, although it will be advisable to slightly under-expose in order to render the high lights as opaque as possible.

To print from this negative upon a letterhead, it is first necessary to sensitize a spot at the top of the sheet large enough to take the print and this is accomplished as follows: Take a small clean sponge and moisten it thoroughly. Have it moist enough so that the water will run from it when it is squeezed tight between the fingers, then rub it about over the architects' blue-print paper until it has absorbed all the solution possible, when it will be in a condition to use as a brush in sensitizing the paper. Allow the paper to dry and print as directed when using the cloth. Then, instead of immersing the paper in water to wash, take another clean sponge, wet it in pure water, and sponge the spot, gently rinsing the sponge out from time to time in fresh water. When the unaffected solution has been all washed off, the print is ready to dry. Remove all the surplus water with a clean white blotter and then place in a book with a sheet of hard white paper on each side of the wet spot. When dry the paper will be found to be perfectly flat and the print will be of such beauty that you will feel that the trouble that you have taken, has been well rewarded.

Editorial Notes

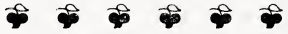


DURING a conversation with an amateur of some years standing he was lamenting the decease of a camera club that he had helped to organize and had striven valiantly to build up and keep going. He said that some of the very things that should have been an influence in the growth of the club were its undoing.

The club was organized and secured convenient working quarters with the idea that by clubbing together the members would have the advantage of a great many pieces of apparatus and accessories that, working alone, the average amateur could not afford. One thing that caused trouble was the misuse or abuse of the large trays provided. Many of the members simply would not clean them properly when through using, oftentimes leaving the solutions to crystalize, and to become a source of annoyance rather than a convenience to the other members. Again some members would persist in using developing trays for fixing or for platinum toning, with the result that the next member attempting development got into all sorts of trouble without being able to discover the cause. Another fruitful cause of trouble was the unpardonable curiosity of some members regarding the negatives of others drying in the racks; they just *had* to handle them, and most usually returned them to the rack upside down, so that many of the negatives were streaked in drying. It was more this sort of thing than anything else that helped disrupt the club. The non-payer of dues could easily be eliminated, and so could the member of disagreeable personality—but the careless, untidy, and unduly curious were hard to get at, and soon the officers found the club rooms deserted and most of the members doing their work at home where, if they didn't have so many conveniences they were at least sure of being free from this sort of annoyance. We do not imagine that such conditions exist in many camera clubs, but it may be well for the officers in such clubs as show signs of decay to investigate and see if some of the disagreeable conditions mentioned above do not prevail and largely account for a decreasing or indifferent membership.

"A BURNT child dreads the Fire." This is rather a singular motto to find posted up in a photographer's work-room; yet it is to be seen in the premises of a well known British worker. Perhaps the notice that accompanies is sufficiently explanatory and worthy of quotation. It runs as

follows: "I am not a hard taskmaster, and am always willing to accept a legitimate explanation for an accidental breakage or damage. I have accepted, *once,* the following explanations, but will not accept them again from *any* employee. *Broken negative.* 'I was polishing the back; but the glass was so thin it broke with the slightest pressure.' *Another broken negative.* 'I was polishing the back when a hole in the polishing cloth caught the negative and it slipped on the floor.' Observe that no negative must be cleansed in the hand —it must always be laid down flat on a level surface free from dirt or grit. No amount of pressure will then break it. *Stained silver print.* 'I wiped my hands most carefully before handling it, I am sure the towel must have had hypo on it.' A towel in the printing-room is to wipe *water,* not chemical solutions, from *clean* hands." Our photographer is evidently by way of being a wit, for in his stock room is to be found another notice—a very old chestnut. We have been told that the mysterious disappearance of mounts and chemicals is, sad to relate, by no means an uncommon occurrence, and it will account for the notice we refer to. "Heaven helps those who help themselves, but Heaven help the man caught helping himself here."



THE FOCUSING GLASS. The use of adventitious aids to focusing greatly facilitate the obtaining a sharp image (and, quite apart from the question of "impressionism," a rigidly exact focus is sometimes a necessity, especially in technical work). There are many forms of focusing glass obtainable at the stores; but for general adaptability and distinctness of image the so-called Ramsden eye-piece is easily first. This is made in a form specially adapted to photographic use, being screwed into a metal sleeve to enable the eye-piece to be focussed for the surface of the obscured glass, and supplied with a screwed ring to clamp it into position. Such a focusing glass may be largely seen in many photographers' studios; but where used it is also generally found that the screen has become much scratched through the scraping of the metal against the glass. Messrs. Ross, the well known opticians, made an adaptation of this form of focusing glass to the instructions of a customer, a well known photographer, which answered for a time admirably; but it was eventually discarded. A flange about a quarter of an inch wide was soldered to the metal sleeve and covered with velvet so that it could slip over the surface of the screen without scratching. It was, however, found that, as this focusser was frequently dropped or knocked on the floor, the flange broke away at the solder, and became worse than ever. The photographer in question himself devised and made a complete remedy which remains serviceable after years of use. He took a long band of black paper from a spool of film, cut it down to three-quarters of an inch width, pasted it well with starch paste, and when it was quite limp carefully wound it round the sleeve, leaving about one-eighth of an inch projecting. When dry it was tight and semi-hard; it formed an extra protection against damage from a fall and though fairly hard in substance proved quite incapable of scratching the glass.

INJURIOUS EMANATIONS. We refer not to the hackneyed subject —the danger of fogging plates by gaseous, or other fumes in the storage room, but to other more recondite sources of danger, two individual instances of which have come within our own cognizance. A professional photographer took three double slides for some outdoor work, and when he came to develop he found a band of fog at one end of all the plates but one. For a long time he was utterly at a loss to account for the disaster. Ultimately he noted that the fogged plates were in slides all but one of the shutters of which had been repaired, a band of black cloth having been pasted over the stepped divisions of the shutters and blackened over. The one unfogged plate was against the unrepaired shutter, and the presumption was that the black paint had caused the fog. To test this a plate was left in the supposedly erring slide for a day, and then developed without being exposed to light. The band of fog appeared. The other case we refer was when a perfectly new magazine hand camera, charged with a dozen plates, had been taken on an outdoor excursion. Upon development every plate was ruthlessly fogged. Again, a further trial of unexposed plates was made after a few hours sojourn in the same camera. Once more the appearance of fog upon immersion in the developer showed the camera to be in fault. In each instance the black varnishing material was found to have contained turpentine as one of its constituents, and as this liquid upon evaporating produced peroxide of hydrogen, the explanation is simple. Dr. Russell, of London, years ago made a series of experiments with a very large variety of substances to ascertain their action upon a photographic plate (indeed he almost forestalled Röntgen in his great discovery of the X-rays), and he found that very many of them when placed in proximity to a sensitive plate gave a developable image. Ultimately he arrived at the conclusion that it was not invisible rays that produced the effect, but actual emanations. Among the most powerful of these agents was peroxide of hydrogen.



SPLASHING TAPS. One of daily worries of the darkroom is the plan the water taps have of splashing when turned on at full strength, not to speak of the dangerous force of the stream of water as it plays upon the plate, and especially is this so when the water comes direct from the main. There are many excellent and expensive (and some inexpensive) contrivances sold for the purpose of remedying this; but most of them are liable to become choked up sooner or later; they then get thrown aside and the old splashing goes on as merrily as ever. The simplest, cheapest, most lasting, and probably the best remedy is almost ludicrously easy to apply. It consists merely in slipping on to the tap a short length of India rubber tubing. This delivers the water jet with a much wider bore than the naked tap, with the result that the issuing stream, even with the tap turned to its maximum capacity flows out like oil—no splashing, no rushing frill-provoking jet.

WE PRINT HEREWITH a letter from one of our subscribers regarding the "bald headed" sky. This topic has troubled the amateur a good bit, and in instances such as here mentioned all authorities would not agree. Our advice would be not to make the exposure when the tonality of sky and earth were so nearly the same.

EDITOR PHOTOGRAPHIC TIMES:

Like many others of the ignorant class I run up against many puzzles in photography. One of them is this question of the bald headed sky. I recognize that it seldom truly represents the sky as in nature (and that is what the ignorant amateur wants to get), but what about a circumstance like this? I was trying to get a picture of a snowy hill-side with snow-laden evergreen trees, and I found on the ground glass that I could hardly, at the top of the hill, tell where the snow left off and the sky began, so taking my head from the cloth I took a look and found that it appeared the same. The snow was of almost the same whiteness of the sky.

When I printed the picture I tried shading so as to darken the sky, and the impression conveyed by the picture was that there was a big thunder storm in the sky and a beautiful bright day below. Still the books say "Never a blank sky," so I kept on trying but with no success. At last I printed it with the sky about the same as the snow and—well, I am sorry to say I liked it best so.

I would not trouble you only on my own account, but I have no doubt that there are others who would like you to give them a page in regard to it.

Yours respectfully,

W. H. B.



"BALD HEADED" SKY. *W. H. B.*

Monthly Foreign Digest

TRANSLATED BY HENRY F. RAESS.

BLEACHING ENGRAVINGS FOR PHOTOGRAPHIC REPRODUCTION.

Engravings are often received for copying and reproduction. They may be steel, copper, wood, and even lithographs. If they are old and usually they are, the pictures are likely to be soiled and the ground (paper) which originally was white, yellow. This makes it difficult to make a satisfactory negative unless we can, more or less, restore the picture to something like its original condition. Some of the methods which have been suggested for cleaning often do more harm than good, for instance strongly acidified water and light petroleums. These have the tendency to attack both the paper and the ink. A safer way is to bleach the picture with chlorine water. This can easily be prepared by taking a large wide mouth bottle and filling it about three-quarters with soft or distilled water, then adding a quantity of good chloride of lime and shaking well for some time. After allowing the bottle to rest for a while the lime will settle to the bottom. The supernatant liquid, the chlorine water, is then carefully poured out into a large tray, which preferably should not be of metal. The print is now immersed and must be kept under the surface of the liquid. The treatment may take several hours, or until the paper has become clean and white. The print while wet with the chlorine water should be kept from contact with the air as much as possible. The print is then transferred to a second tray and washed in a number of changes of water, then removed and the superfluous moisture removed with clean white blotting paper. It is now treated with common vinegar which causes the print to become brilliant by acting upon the ink. After treating with vinegar the print is placed in water 100 parts, ammonium hydroxide 30 parts. This prevents the mold fungi from recurring. The print is again placed between clean white blotting paper and placed under some pressure until nearly dry. It is now removed and placed between two sheets of smooth paper and run through a burnisher to remove roughness caused by the solutions. Engravings so treated yield good black and white negatives. Should the prints have rust spots, these must be removed before treating with chlorine water as this will not remove them. A solution of citric acid is applied to the back of the picture by means of a small brush, and this continued until the spots have disappeared. The spots are then touched with cotton wet with ammonium hydroxide, which prevents their return.

—*Deutsche Photographen Zeitung*, Vol. 32, No. 14.

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BORIC ACID IN DIAMIDOPHENOL DEVELOPER.

BY DR. R. NAMIAS.

For some years I have recommended the addition of boric acid to alkaline developers to correct over-exposure. A 10% postassium bromide solution containing boric acid to saturation is of particular value to have on hand in the darkroom when dealing with over-exposure. Many have adopted this mixture which I call bromo-boric acid and Dr. Dilay found it very useful in the development of bromide prints. In my exhaustive tests on the application of boric acid to various developers I proved that in such solutions which act only in the presence of alkalies that the boric acid had a different action from those which develop without this addition. In the alkaline solutions the boric acid possesses a considerable retarding action on the development. On the other hand a diamidophenol developer made according to the usual formula without potassium bromide can be

saturated with boric acid without influencing it noticeably. The appearance of the image is retarded very little and in the case of over-exposure there is practically no action. One advantage is that a diamidophenol developer containing 50.0 gms. (1⅔ ozs.) of boric acid per liter (33 ozs.) possesses much better keeping qualities than one without this addition so that it is not necessary to prepare the solution every time it is to be used. A solution so prepared is also less sensitive to a difference of temperature even at 25°C. (77°F.) it caused no difficulty. I noticed that potassium bromide possessed only a limited retarding action in a diamidophenol developer and even the addition of large quantities of potassium bromide is not capable of correcting to any degree errors in exposure (see also PHOTOGRAPHIC TIMES, page 428, 1909). One might be led to add an alkaline bisulphite in order to make possible corrections, but bisulphite possesses the disadvantage of weakening the reducing power of amidol and if a certain limit is exceeded only a little the development will be suppressed. Amidol which in itself possesses the power of producing weak images in the presence of bisulphite gives even less density and as Lumière and Seyewetz recently proved that the time of development is only lengthened without increasing the contrasts to any degree. In regard to the preservation of the developing solution the small amount of bisulphite permissible has but little influence. The exclusive addition of boric acid to diamidophenol solution does not have the drawbacks of bisulphite, it does not lessen its reducing power and preserves the solution almost as well as bisulphite and a smaller quantity may be added. Boric acid as I have mentioned before retards the development very little and besides the increased keeping qualities of the solution, the solution possesses also the important property of being more sensitive to potassium bromide so that considerable over-exposure may be corrected. The solution I used had the following composition:

English.		Metric.
33 ozs.	Water	1000 c.c.
1⅓ ozs.	Sodium sulphite, cryst	40.0 gms.
1⅔ ozs.	Boric acid, powdered	50.0 gms.
75 grains	Diamidophenol chloride	5.0 gms.

For an example I will give the time of development of four negatives having the same exposure with:

First, developed in ordinary diamidophenol of the above composition but without boric acid, five to six minutes; second, the same developer, but with the addition of 3.0 gms. (45 grains) of potassium bromide per liter (33 ozs.) of developer, eight to nine minutes; third, developed with the boric acid developer given above, six to seven minutes; fourth, the same boric acid developer containing 3.0 gms. (45 grains) of potassium bromide per liter (33 ozs) of developer, seventeen to twenty minutes.

The density was the same in all cases but the contrast with No. 4 solution was greater than with the others. Another advantage of a developer containing considerable amounts of boric acid is its hygienic properties. The skin of some persons is easily irritated by certain developers, producing ulcers, but a solution of this kind will prevent such disagreeable action.

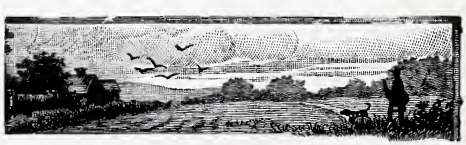
—*Das Atelier des Photographen,* Vol. 16, No. 10.

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REVERSED NEGATIVES FOR CARBON PRINTING.

The usual method for making a reversed negative requires a glass positive and from this the negative is made. A much simpler and quicker way is to expose a plate in the printing frame in contact with the negative in bright sunlight for several seconds. This of course greatly over-exposes the plate but the result is a negative and not an over-exposed positive as one might be led to think. It is said that a good negative is obtained in this way.

—*Photographische Welt,* Vol. 22, No. 9.



Discoveries

[All readers of The Photographic Times are invited to contribute to this Department reports of their Discoveries for which we will allow One Year's Subscription, on publication of the contribution.—The Editors.]

Method of Fixing a Metal Top Tripod.—My method of fixing a metal top tripod so that it will not mar the camera bottom or allow it to become brassy from a brass tripod top. First procure a piece of felt and also a sheet of rubber packing such as used by engineers for packing cylinder heads. Take a compass and draw a circle on the rubber and one on the felt the size of the tripod top. Cut out with a sharp knife or shears and placing the rubber on first and the felt on top of the rubber, fasten by running a needle and thread through the felt and a hole in the tripod top and bring the two ends together and tie. The felt and rubber should be fastened in three places. Also make a hole in the felt and rubber for the tripod screw. Also if the felt is not thick enough use several thicknesses.

B.—Wishing to take a picture one day and not having any film on hand I took my No. 3 Folding Brownie (3¼ x 4¼) in the darkroom and loaded it with a 3½ x 3½ in. dry plate. The emulsion side towards the lens. This method will help you out more than once. Also you can use this method when you have only one picture to take as in film you have to take six pictures before you can develop. The two springs in the camera back hold the plate in place.

Walter J. Orbison.



Chemicals dissolve quicker and better in hot water, especially during the cold weather. I find that it is much quicker and more convenient when making a large quantity of developer to mix a concentrated solution in a thirty-two ounce graduate of hot water and pour the proper proportion into the sixteen or thirty-two ounce bottles which have previously been partially filled with pure water. After the concentrated solution has been measured into the bottles they are filled to the stopper with pure water, making the solution normal strength. Metol-hydrochinon and straight hydrochinon solutions will keep a long time in bottles which are filled to the stopper.

I used to pour the hot solution into the empty bottles and then filled them with cold water but after breaking two or three of my nice large bottles I learned to partially fill the bottles with water before pouring the hot solution into them, obviating such a sudden change of temperature in the glass as a large proportion of the heat is taken up by the cold water.

A. A. Coult.

Translucographs.—The scientific and rational proceeding to develop any pigment print, on a basis of gelatine, gum, starch, or any such vehicle, is to dissolve away the light-hidden portions of the pigment from the opposite side to that which came in contact with the negative. From the earliest attempts in pigment printing up to this very day inventors have essayed to evade this necessary. The "evasion" processes are most numerous; sawdust, brush, and other means of abrasion being used to wear down the insoluble thickness covering the image. In the earliest attempts the difficulty was overcome by using a translucent substance to support the pigment and then printing from the back of the film; in this way the picture "washed-up" directly it was placed in warm water. The present writer has been using a modification of this process to produce, rapidly and cheaply, prints in which fuzziness is not an objection. This consists of brushing bichromated gum over a sheet of tracing paper and simultaneously working into it any hue of dry pigment just as procured at the painters' ware-

houses. To hasten the drying methylated spirit is added to the mix-up. Dried in obscurity and printed, plain-paper side against the negative or tracing plan or print to be copied, the image will wash-up directly it is placed in cold or tepid water. For line drawing copies it is a cheap process, and for very large negatives it serves to make a permanent print having a certain grain but to which those who print their negatives through bolting cloth will certainly find no objection. The image is greatly improved if gelatine is used instead of gum. The image is always reversed. If gum is used and the print immersed in alum the image will disappear. The utility of the process is its cheapness for large surfaces.

For small prints those rolls of wasted films, or cut films, familiar to all workers, are cleaned and coated with pigmented, bichromated gelatine, or gum; dried, printed on the uncolored side and then most easily developed. Note well that even the thinnest celluloid or gelatine film that was ever produced, being printed through to the pigmented coating, always causes a loss of sharpness in the resulting print or transparency. Even with a good thick gelatine coating the image is never equal to transferred carbon prints; but this "soft" effect is often deliberately sought by a complicated process of diffusion in lenses, in focusing, in "dodged" printing, etc., whereas in this translucent printing process it is arrived at automatically.

The process is also useful for multichrome printing, by outlining on the transparent support the principal objects on the negative and then painting on the support in various gum or gelatine colors the corresponding pools within the sketched outlines. This is reapplied in correct register on the negative and printed. The process has one notable inconvenience—that is, some of the colors containing blue will print nearly twice as fast as those containing yellow and red. To avoid this, colors of near about the same actinic value should be chosen. In some cases the great opacity of the parts representing blue—as the sky—on negatives, corrects this over-printing of the blue. With a dense "sky" the blue portion would otherwise be unaffected and then appear as white. But if the same blue color is applied to water scenes, sea or lake, we get a cake of opaque blue, i.e., overprinted.

In the windows of Braun & Co., Avenue de l'Opéra, Paris—celebrated for their museum and art-gallery copies, there was shown, for many years, a very beautiful seascape in blue, brown, and white, the brown for the deepest shadows and the blue for the half tones. With translucographs a double coat of colors would realize this effect.

CHARLES R. KING.

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In mounting with dry mounting tissue it is usually difficult to keep small prints ($3\frac{1}{4} \times 4\frac{1}{4}$ and under), from shifting after the iron is placed thereon. To prevent this, have the paper used above the print, a couple of inches longer than the mount and tack one edge to the ironing board. The other edge can be held lightly by the left hand while the iron is being used by the right and can be raised to take out the picture and place another.

M. M. KNOWLES.

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PEN AND INK DRAWINGS WITH A BLUE PRINT.—Make your blue print of any desired shade and then follow the lines with waterproof ink and allow it to thoroughly dry.

When it is dry immerse it in a strong solution of either potassium or sodium carbonate (I use 10 to 15 ounces of water), and then wash and dry and you have a pen and ink drawing. If you desire to make your own blue print paper, here is a good formula:

A.	Green ammonio-citrate of iron	¼ oz.
	Water	1 oz.
B.	Potassium ferricyanide	¼ oz.
	Water	1 oz.

Mix equal quantities and brush on.

RALPH NEWMAN.



Among the Camera Clubs

[Officials and other members of Camera Clubs are cordially invited to contribute to this department items of interest concerning their clubs.—THE EDITORS.]

TORONTO CAMERA CLUB, TORONTO, CAN.

The Nineteenth Annual Exhibition of the club will be held April 4th to 9th inclusive. Gold, silver, and bronze medals will be awarded to the three best prints. Prints must be received not later than March 22d. For further particulars address Hugh Neilson, Secretary-Treasurer.

CAMERA CLUB, NEW YORK.

The stated meeting of the club was held March 3rd. Mr. Harold M. Bennett gave a lecture entitled "A Little Journey through Japan," illustrated by colored lantern slides in the club room, March 11th. The ninth dinner of the club was held at the Hotel Brevoort, March 12th.

The exhibition of Miss Tracy and Mr. Wolf and twenty other members will remain on the wall until about April 1st.

The Print Committee announce a spring exhibition to begin April 9th. Prints for this exhibition must be delivered to Print Committee not later than March 31st.

GREATER MONTREAL CAMERA CLUB, MONTREAL.

This club, organized only last month, starts out with enough members to assure its success. The club is open to those of either sex over eighteen years who wish to promote the interests of amateur photography and for social intercourse. Suitable rooms will be engaged and periodical lectures will be given. The officers are: President, R. Roeder; Vice-President, F. A. Dakin; Secretary, H. E. Allen; Treasurer, P. Longmire.

TOLEDO CAMERA CLUB, TOLEDO, OHIO.

The annual report of the secretary of the Toledo Camera Club shows that the activities of the club have been most marked and beneficial during the past year, with tangible results to show for their labors.

The plan of studying afield has been carried out more successfully than could have been hoped and much of our success and enthusiasm is due to this particular feature of the club.

During the year, we have had two lectures on timely subjects, have had the benefit of Mr. Stevens' knowledge in the way of criticism on prints submitted, as well as talks by him on art subjects.

We have had lantern slides from the St. Louis and Milwaukee clubs and have had our set of slides in these two cities.

We have had examples of our work shown in most of the big exhibitions of this country, namely: Jamestown, N. Y.; Wilkes-Barre, Pa.; Buffalo, N. Y.; have eight prints in the Sixth Salon, Montreal; eight prints revewed in the "Photograms of the year 1909," London; and work hung in the Dresden exhibition. The American Federation of Photographic Societies officers for 1909 were selected from our club and the Sixth Salon was assembled in the Toledo Museum of Art.

We have a healthy membership and our finances are in fine condition.

The following officers were selected for the ensuing year: President, J. F. Jones; Vice-President, W. A. Ward; Secretary, C. C. Taylor; Treasurer, M. W. Chapin; on Membership, Frank Miller; print and exhibition, E. C. Brownson; general, G. W. Stevens.

The club's set of lantern slides will be loaned to any club wishing them, either with or without exchange, although we prefer to exchange. The usual rule of the club receiving slides to pay expressage both ways, we to do same. Address the secretary.

TO THE MEMBERS OF THE A. P. OF A.

To follow in the footsteps of the men who have held the office of president in the Photographers' Association of America and who have without exception upheld the honor of American Photography and the prestige of this association is no light task for any man, however competent he may be. So, in assuming the duties and prerogatives of your presiding officer, I feel that I have undertaken a work that will require my every effort and the most serious endeavor to bring it to a successful conclusion at least as far as my term is concerned. I know that the members of the association, having honored me with their confidence in electing me to the chair, will also honor me by lending their aid in advancing the interests of the association and more particularly in helping to bring the 1910 convention to a successful issue.

As matters are at present, the work of your officers for the year is largely devoted to planning and conducting the annual convention. This by vote of the members will be held at Milwaukee and at the recent meeting of the executive board plans were made which it is hoped will assure not only a large attendance at the meeting in July but also a most interesting and instructive session which shall combine all these features which have made the conventions of the National Association so popular. It is a little early to particularize but I may say now, that the School of Photography having found such favor, we have decided to continue this feature and, with the knowledge gained in the past, to plan it along even better and more valuable lines. I have received assurances of assistance from the very pick of our profession, giving a guarantee that the school program will be conducted with serious purpose and with the one idea to make it of value in the broadest way to the largest number.

Our convention hall is the finest meeting place in the country and gives us ample room without crowding for the various purposes called for. The exhibition hall in particular is a well-proportioned room that will permit of hanging all the pictures entered in a manner that will remove all criticism.

I am especially proud of the fact that, during my term of office the woman photographers of the country will meet as a body, distinct and yet a part of the association. They will have their own exhibition—in the exhibition hall—and they have arranged to have the leading woman photographer of the country present to criticise their pictures. As these criticisms will be given in open meeting, it is, of course, the privilege of all members to share in the instruction that such criticism is bound to impart.

The Second Congress of Photography will meet during the convention and I am assured that most of the State societies will be represented. Here is the opportunity to bring before the photographers of the country such suggestions for the general welfare as may be thought advisable. The congress is in its infancy as yet but I see much for it to do in the near future and it should have the earnest consideration of all who are interested in improving the status and standard of professional portraiture.

The manufacturers will be well taken care of. The halls at their disposal are large and well lighted and, as we are going into territory this year that has not had a national meeting in several years, there will undoubtedly be a full representation of manufacturers and others interested in the commercial side of the business.

Of the entertainments to be offered to the members, it is too early to speak. They will be abundant and varied. The local Milwaukee photographers are looking after that end, and with the proverbial Milwaukee hospitality there need be no fear that anything will be lacking for the amusement of all.

Several of the States nearby to Milwaukee have abandoned their conventions this year, in order to join with us and make our 1910 convention that more successful.

I feel that the officers of these State organizations are doing me a special favor in thus forwarding our interests and they have my warmest thanks.

After all, I am but in the position of a general with an army back of him. I may direct and plan with the assistance of my

brother officials but unless I have the good-will and earnest support of the rank and file, in this case the members of the association, I can accomplish but little. It is to urge this good-will and support that I am addressing you early in the year. Weeks and months pass quickly and unless we prepare well in advance and make up our minds that we are going to stand by each other and by our association, we shall find July upon us and ourselves unprepared for the event. Therefore let me call upon you *now* to determine to be in Milwaukee when the roll is called; let me call upon you now to prepare your exhibit, bearing in mind always that it is quality only that can count amongst your fellows and that if each of you does your best, the 1910 convention will show such a set of pictures that will be hard again to equal; and let me call upon you to urge your neighbor to become a member of the association, for you can do yourself the greatest good by getting all to work in harmony and for the general welfare.

If, when the convention is over, we have progressed one tiny step in the creation of the universal photographic brotherhood which is, after all, the aim of this association, I shall feel that my work has not been in vain.

A. T. PROCTOR.

MONTREAL A. A. A. CAMERA CLUB, MONTREAL.

The fourth annual exhibition will be held in the club rooms April 11th to 16th inclusive. The exhibition will be divided into two classes: First, open to all amateur photographers; second, confined to members of the M. A. A. A. Camera Club. A silver and a bronze plaque will be awarded in each class. Certificates will be awarded for such as the jury consider worthy of honorable mention. For further particulars, address Mr. P. S. Robinson, Secretary, 250 Peel street.

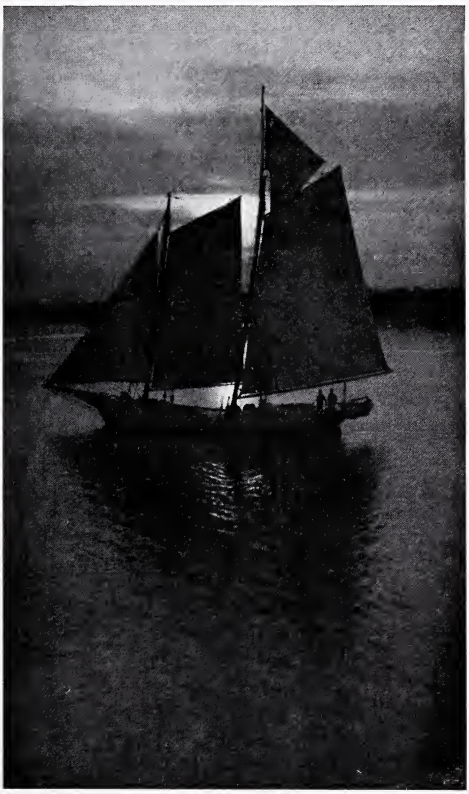
ILLINOIS COLLEGE OF PHOTOGRAPHY.

Three new cameras have been added to the three-color department at the engraving college bringing joy to the copy shooters.

The students of two colleges also took a trip through Yellowstone Park via moving picture machine and Prof. Leffinwoll, of Chicago, last month, and had a grand time. The only thing lacking was the opportunity to work their view cameras.

The College Camera Club held a reception and contest on the 24th, and first, second, and third prizes were awarded to the work of Miss Rumsey, Mr. Bolton, and Mr. Pierce, respectively.

A number of the students took part in the Elks' show in this city on the 7th and 8th and made a handsome-looking bunch of Venetians.



SUNSET. Potomac, near Washington.

We reproduce herewith a charming marine picture, by Mr. J. G. Pratt, of the Capital Camera Club, taken on the Potomac River, near Washington. The sun is hidden behind a cloud just enough to keep out the direct rays from spoiling the picture, though the glimmer on the water would suggest a moonlight view. Taken about 5 o'clock, 3 A-Kodak, *f*6.8, Goerz lens, one hundredth of a second exposure.

Photographic Reviews

The Research Laboratory of the G. Cramer Dry Plate Co have issued a new booklet "Dry Plates and Color Filters for Trichromatic Work." To those advanced in the photographic art this booklet should be a help, being the result not only of considerable theoretical study upon the physics and chemistry but comprises the results of practical experience in tricolor work.

This booklet in conjunction with their other recent booklet *The Photographing of Color Contrasts,* should be a guide to the undecided.

Any help in determining the filter to be used for a particular occasion or desired result, will be promptly and courteously answered by addressing the Research Laboratory, G. Cramer Dry Plate Co., St. Louis, Mo.

A copy of the above booklets will be forwarded on request.

⁂ ⁂ ⁂

"Practical Suggestions regarding the Selection and use of a Photographic Equipment," by A. K. Hanks.

As the author explains in his "Author's Note," this book is the result of a direct appeal for a reference book to tell how *to do* things, bearing in mind actual experience, practical suggestions, the avoiding of technicalities, and the various methods of obtaining results.

Mr. Hanks has endeavored to present to the beginner helpful suggestions in the equipment of his outfit. Attention also is given to the exposure, developing, printing, and the different stock and made up solutions. Examples of the author's work are exhibited with notations regarding same. A decidedly good book for the amateur and beginner. Price, cloth bound, $1.00.

Die Stereoskopie und das Stereoskop in Theorie und Praxis, by Prof. F. Stolze. Second edition, 46 illustrations. Published by Wilhelm Knapp, Halle, a. S., Germany. Price, M. 5.0.

This beautiful and fascinating branch of photography after having been long neglected has undergone a sort of renaissance within recent years. One reason why the subject was allowed to fall into oblivion was because a special camera was needed and expense of an extra matched lens, so this field never attracted many lovers of the art. But improvements have been made so that now the ordinary camera and only one lens need be used. The author in his book speaks of the history and theory of stereoscopic photography, the various methods, past and present, which have been invented for making and viewing stereo pictures. Glass and paper positives and how to make them. Projecting stereoscopic pictures and the application of the stereoscopic camera to scientific work as in astronomy, anthropology, and microscopy.

⁂ ⁂ ⁂

Deutscher Camera Almanach, 1910, Vol. 6, 128 illustrations. Edited by Otto Ewel. Published by Gustav Schmidt, Berlin, Germany. Price, M. 4.0.

This number of the Almanach is beautifully illustrated with the year's best work in art photography. Not only Germany but other countries are represented, including the U. S. The articles are mostly on art as applied to photography, but there is also a chapter on balloon photography, halation, gum printing,, stereosopic projection and a number of other practical applications of photography. A list of the year's German photographic publications, German and foreign societies, and the latest novelties.

Trade Notes

[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—The Editors.]

The Sylvar Lens gives quality and tone to your hand camera, yielding extreme sharpness and doubling the speed. Descriptive circulars and price list on application. G. Gennert, 24-26 East 13th street, New York.

☆ ☆ ☆

Have you taken advantage of the liberal exchange system regarding the Isostigmar of Williams, Brown & Earle. (See advertisement.)

☆ ☆ ☆

Voigtlander & Sohn announces the establishment of a new branch office, under the name of Voigtlander & Sohn Optical Works, at 617-631 West Jackson Boulevard, Chicago, Ill., where they will carry a complete line of their celebrated photographic lenses and cameras, binoculars, telescopes, microscopes, etc., in stock, and where they will be prepared to attend to all kinds of fitting and repairs in their usual prompt manner.

This new establishment will, like their New York house, be controlled by the home office of Braunschweig, Germany, and conducted on the same principles that are so well known among the trade, and which stand for *goods of unsurpassed quality and reasonable terms.*

☆ ☆ ☆

Time and experience are essential in the reputation of a lens. For fifteen years Turner-Reich lenses have been made by the Gundlach Manhattan Optical Co., and all have given entire satisfaction. Each lens is sold subject to approval on ten days' trial. Ask your dealer or send direct for catalogue.

☆ ☆ ☆

To be sure of your solutions is to have Tested Chemicals in them. All Eastman (E.-K.) chemicals are tested.

We beg to call our advertisers' and prospective advertisers' attention to the unsolicited testimonial of one of our advertisers. "Results obtained from the ad. we have been running in your paper have been above our expectation and in the near future we will be in position to take larger space." This seems to be the general feeling of our advertisers.

☆ ☆ ☆

Cyko Paper, for day or night in any light, assures rich and soft photographs, with delicate tints. For plate or film, four grades, five surfaces. Send for two volume Photo Library, Ansco Co., Binghamton, N. Y.

☆ ☆ ☆

Note the possibilities of the Graflex and the price, then send for catalogue.

☆ ☆ ☆

The experience is in the tank, and no darkroom is necessary when using. The Kodak Film Tank makes it daylight all the way.

☆ ☆ ☆

The Ansco Film portrays all tones with fidelity and shades them softly, gives clear detail in the highlights, and transparency in the shadows, offering ideal printing possibilities. Fits any film camera.

☆ ☆ ☆

The coming summer will be the best season postcards ever had, so get in early with your new cards, no racks are complete without the local views. If you are in doubt where to place your order for view cards, write the National Colortype Co., of Cincinnati, O., for their samples. They are the first makers of the hand-colored cards in America, old enough to know good cards and young enough to skilfully prepare them.

Hammer's Orthochromatic Plates for spring, give full color values with rich gradation. Hammer's Little Book, "A Short Talk on Negative Making," mailed free.

☆ ☆ ☆

Seltona, imported by J. L. Lewis, 279 6th avenue, New York, is increasing in popularity. It can be obtained in Tintona, beside the regular glossy and matte surfaces. If not obtainable from your dealer write direct for descriptive list and prices.

☆ ☆ ☆

Your hand camera will make portraits full size of the plate by using Ideal Portrait Lenses by just slipping this lens over hood of your rectilinear. Works about 20 per cent. faster and produces portraits with the same softness and roundness as professionals. Send for circular. Burke & James, Chicago, Ill.

☆ ☆ ☆

VACATION FOR RECREATION AND EDUCATION.

You are familiar with the famous school established years ago by Louis Agassiz on the Island of Penikese. An account of the opening exercises has been perpetuated in the tender, expressive poem, "The Prayer of Agassiz," by John Greenleaf Whittier.

The Agassiz Association in honor of that great scientist is, at Sound Beach, Connecticut, continuing, in name and in spirit, the work begun in his school. The second session will begin June 27th and will include courses for the general public and for children, as well as for technical students. Two daughters and a grandson of Louis Agassiz are among the many members interested in the establishment of this school, and in the other work of the Agassiz Association, and have contributed liberally toward defraying the expenses.

President David Starr Jordan of the Leland Stanford Junior University, California, is one of the trustees of the Agassiz Association and dean of the council. President Jordan was a pupil of Louis Agassiz at the Island of Penikese.

The school is established under one very novel condition in that the price of tuition is left for the pupil to decide. The contributions last year ranged from twenty-five cents to one hundred dollars, and the studies that we offered were those easily understood by a kindergartner or by the scientific specialist who came many miles to take special courses.

Further particulars may be obtained by addressing the Agassiz Association, Arcadia, Sound Beach, Connecticut.

☆ ☆ ☆

We are asked by the Taylor-Hobson Company to announce that their series II Cooke anastigmats may now be obtained to order with extension lenses somewhat like those furnished for the other series. By removing the front glass and substituting another, the entire focal length is increased. Thus, from the same point of view, the photographer obtains larger images of distant objects. These extension lenses increase the size of image about fifty per cent; for example: An object taken with the normal lens, and two inches long in the photograph, is, from the same position, made three inches long with the extension lens. Better results are obtained than with the separate portions of other makes, practically two complete anastigmats being available. Present users should note that their series II lenses may be fitted with these new extensions, but the register number of the lens should be given with the order. Extension lenses for Cooke anastigmats other than the series II, have long been used, the back glass having hitherto been the one replaced. The series II are the only lenses which permit the change at the front.

☆ ☆ ☆

The Seneca Hand Book for 1910 has just been issued. This handsome, complete, and valuable guide, every photographer—professional, amateur, or novice—should have and which none can afford to be without. Send for one at once. Seneca Camera Mfg. Co., Dept. D., Rochester, N. Y.



Classified Advertisements

Advertisements for insertion under this heading will be charged for at the rate of 25c. a line, about eight words to the line. Cash must accompany copy in all cases. Copy for advertisements must be received at office one week in advance of the day of publication, which is the fifteenth of each month. Advertisers receive a copy of the journal free to certify the correctness of the insertion.

Rates for display advertising sent on application.

THE PHOTOGRAPHIC TIMES PUBLISHING ASSOCIATION, 135 W. 14th ST., NEW YORK

GEORGE B. CARTER, President. D. RANDOLPH COOK, Secretary and Treasurer.

OLD NEGATIVES.—We are in the market for all you have. Write for quotations, giving sizes and quantity you have. NATIONAL ART NOVELTY CO., 1451-3-5 W. Harrison Street, Chicago, Ill.

ART STUDIES.—Photographs from Life Models. Finest collection for artists and art lovers. Illustrated catalogue sent free on demand. C. KLARY, 103 Avenue de Villiers, Paris, France.

WANTED by A1 manufacturer of Lenses an energetic Salesman with experience to sell high grade lenses. Expert salesmanship rather than technical knowledge of optics desired. Address K, this office, stating age, experience and reference.

TEN INCH BROMIDE ENLARGEMENT made from your negative for 20c., postpaid. Supplies for workers in the Gum-Bichromate Carbon and Kallitype processes. Carbon-green Artura post cards made from your negatives, 50c. per dozen, postpaid. Copy of our new catalogue sent free upon request. THE PHOTO CRAFTS SHOP, Dept. D, Racine, Wisconsin.

TRY

WAX FINISH

PLATANOA

FOR SEPIAS

Cold or Warm Tone. 10c for Sample.

NORMAN PHOTO PAPER CO. Rochester, N. Y.

REMOVAL SALE

During the next three months, we will offer from an over-stock, some of the best bargains ever put before our customers, in the Camera and Lens line. New address:

109 Fulton Street.

NEW YORK CAMERA EXCHANGE.

FOR SALE.—Focal Plane shutter for 5x7 Premo, like new, or exchange for 3A Kodak. F. C. MAPHET, Madisonville, O.

WANTED.—A copy of "Woodland and Meadow" by W. I. Lincoln Adams. Address THE PHOTOGRAPHIC TIMES PUB. ASS'N, stating price wanted.

FIVE NEGATIVES of pretty girls taken from life, 25 cts.; 12 for 50 cts., silver. You can make as many photos as you desire with these. Get one set and you will order more. EMMERT MFG. CO., 1-628 East Ave., Hamilton, Ohio.

FREE—A 14k FOUNTAIN PEN (worth $1), and 10 other useful articles, with each membership. This offer holds good only while they last—first come, first served. Send a stamp to-day for the biggest offer ever made by anyone. CORRESPONDENCE CAMERA CLUB, Box 61, HELMETTA, N. J.

FOR SALE.—Photographic Supply and Art Store. Now doing a good business, satisfactory reasons for selling. This includes my extensive mail order Developing and Printing as well as the local finishing. This end of the business will pay all expenses. Interested parties write, KODAK, Main St., Westerly, R. I.

VIEWS MADE INTO PHOTO-GELATINE

POST CARDS

AND SOUVENIR ALBUMS

FINEST AMERICAN MADE

The Albertype Co., Brooklyn, N. Y.

LEARN **PHOTOGRAPHY**

EARN $20 TO $50 A WEEK — **3 COLOR WORK** — PHOTO-ENGRAVING — ESTABLISHED 16 YEARS

Only Colleges in the world successfully teaching these paying professions. Endorsed by International Assn. of Photo-Engravers, and Photographers' Assn. of Ill. Terms easy; living inexpensive. Positions secured for graduates. Write for catalog; specify course interested in. *No saloons in Effingham.*

Illinois College of Photography, or Bissell College of Photo-Engraving, L. H. BISSELL, President.

967 Wabash Ave., Effingham, Ill.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

NIGHT PICTURES.

The Kodak will work while there is light. Not alone daylight and flashlight, but by night light in towns and cities illuminated by arc lamps.

At night, in the winter, when the snow reflects the light, or in milder weather after a rain when the light is reflected from the wet walks and pavements, good night pictures are easily made.

Take your Kodak some still night and try it. When we say still night, we mean not necessarily a night when there is no noise, but a night when the wind is not blowing. Noise will not be visible on the negative but movement will, and we therefore use the term "some still night" advisedly.

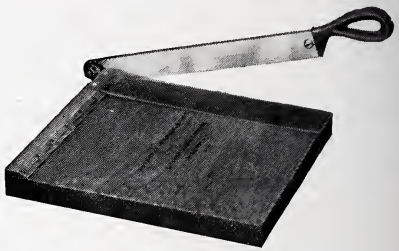
Walk along the street until you strike a well illuminated spot that looks good, set up the Kodak, either on a tripod or on some solid object, open the shutter and give on the average an exposure of ten to fifteen minutes. The exposure required of course depends on the quality and quantity of light, but ten to fifteen minutes is a fair average.

Passing people, wagons, etc., will not show on the negative, but should they stop for any length of time, close the shutter and reopen it after they have passed on, being careful not to jar or move the Kodak.

Avoid car lines, as the lighted cars in passing will cause a blur of light. Also avoid pointing the lens at a nearby arc lamp for the same reason. Distant arc lamps may be included in the picture, as the non-halation properties of Eastman N. C. film make this possible.

In addition to the non-halation properties so necessary, Eastman N. C. film has speed, which is very desirable at all times and especially so when making pictures by weak light.

Many pretty night pictures have been produced, and on account of the unusual conditions under which they are made such pictures always prove attractive and interesting.



KODAK TRIMMING BOARD.

The convenience of these trimming boards will appeal to those who have tried to trim a print square with a knife or pair of scissors.

The upper squaring edge is a rule marked in inches which enables you to trim a print just the desired size.

The cutting edge and blade are of fine quality steel blades.

Hard wood—natural finish.

THE PRICE.

No. 1, capacity 5 x 5 inches, - - -	$ .40
No. 2, " 7 x 7 " - - -	.60
Transparent trimming guage (extra)	.20

For your Post Card Prints use the

VELOX POST CARD ALBUM

The loose-leaf, lace system is used in the construction of this album, to accommodate extra leaves when needed.

When writing to advertisers please mention THE PHOTOGRAPHIC TIMES.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

THE TIME IS NOW.

We will suppose that you are not as yet a Kodak user, but you intend to be. You have seen pictures your friend made of his last year's vacation trip and intend to do likewise this year. You are putting off getting an outfit till later. Granting all these things, permit us to say—*now* is the time.

When you start on that trip you want to be experienced, and while the novice can produce good pictures with a Kodak, the experienced can produce better ones and the best are what you want.

Get your Kodak to-day. You can learn to operate it in a few minutes as Kodaks are marvels of mechanical simplicity, but you have some things to learn in regard to the value of light and shade.

There are many interesting things in and near the home worth photographing, and in photographing them you are gaining the experience you will want when you go into camp or to the seashore.

With the experience gained, you will be able to correctly picture the scenes of the trip, the camp life or the days at the shore.

The Kodak catalogue gives you the information you need to get properly started. Free at the Kodak dealers or from us by mail.



When this spool is placed in the Kodak uncertainty is eliminated.

It is Kodak film made at Kodak Park in Rochester, "The Kodak City."



THE TANK

THE TRANSFERRING BOX

THE KODAK FILM TANK

FOR KODAK FILM

Makes it daylight all the way.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

TESTED CHEMICALS.

The Kodak way is simple all along the line because we have provided for your every need.

The Kodak, with N. C. film and the Kodak film tank for developing, take care of negative making and all without a dark-room. The tank is automatic.

Velox and our other papers, all simple in manipulation, make printing as easy as the making of the negatives.

Last but not least is the convenient form in which we supply all the necessary chemicals used in the making of both negatives and prints.

Our prepared powders are tested and carefully compounded in proper proportion—ready for use when dissolved in water.

You can, if you prefer, mix your solutions following the formula carefully which is printed on the direction sheets.

Whether you use prepared chemicals or chemicals in bulk and mix your solutions be sure to get E-K tested chemicals.

The quality of the picture largely depends on the quality of the chemicals used in producing it. That is why we test chemicals.

You start with the only Kodak, make your exposures on the only Kodak Film (Eastman N-C) and print them on any of the good Eastman papers.

You can readily understand why it is a mistake to use anything but the best tested chemicals. Chemicals prepared and tested by the people who make the materials upon which the chemicals are to be used. Chemicals that must pass the most rigid tests before they are passed as O. K.

Be a discriminating buyer and look for this quality mark on the label.



THE SALON EXHIBITOR'S FAVORITE.

There are negatives—you've made some—which are simple in composition. Negatives which do not depend on fine detail to hold the eye or interest. Negatives which might be termed broad or sketchy and which should be printed accordingly.

Then there are negatives which are full of fine detail but simple in composition which would—from an artistic standpoint—be greatly improved by a blending of that finer detail.

These negatives depend only on their simple beauty of line, and for such negatives there is a paper which will produce the required softness—the breadth needed to produce an artistic effect.

You have all seen gum prints—usually full of imperfections which detract from the general effect, but which have a breadth that is desirable.

There is a paper much used for salon pictures which is better. A paper that will give you the breadth of a gum print without its imperfections. A paper which will produce in warm glowing sepia a soft print, retaining all the beauty of line of the negative, but blending the finer detail in a truly artistic manner.

This paper is Eastman's Sepia Paper, and in addition to its artistic qualities it has another decided advantage—simplicity.

Just print, develop in clear water and fix. Nothing could be simpler.

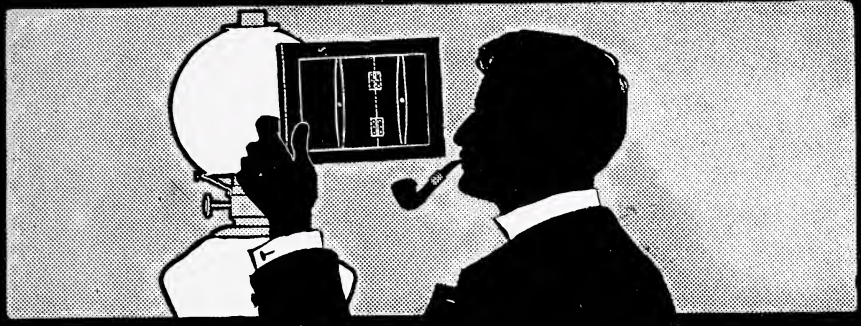
Remember the name—Eastman's Sepia Paper.

VELOX DOUBLE POST CARDS

3 1-2 x 11 inches. Fine for panorams.

FORTY CENTS PER DOZEN

All Dealers



Select the proper grade and

VELOX

will produce just the effect you want.

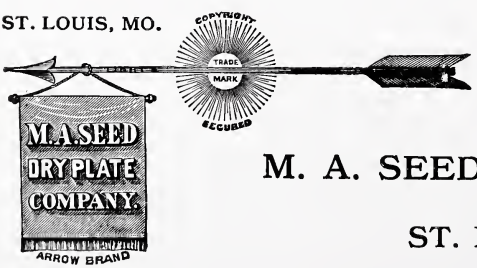
The Velox Book tells. Free at your dealers or by mail.

NEPERA DIVISION,
EASTMAN KODAK CO.,
Rochester, N. Y.

SEED

A definite assurance of good negatives.

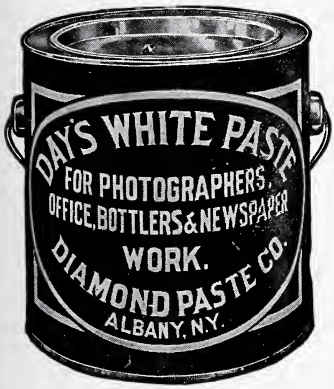
ST. LOUIS, MO.



M. A. SEED DRY PLATE CO.,

ST. LOUIS, MO.

DAY'S WHITE PASTE



is scientifically prepared especially for fine photography and art work.

NEVER SPOTS because it is absolutely neutral—cannot injure the finest paper or fabric.

NEVER WRINKLES because it is milled to the smoothness of a cream, the fineness of the particles insuring its

PERFECT ADHESIVE QUALITY

Remains in perfect condition until wholly used up, which makes it the cheapest you can buy in addition to your getting more in a package.

DAY'S ½ pint, 1 pint, and 1 quart Jars, hold full 10, 20 and 40 ounces—not 8, 15 and 32, respectively. You get most for your money in the 6 lb. and 12 lb. pails. 6 lb. pail, $1.00.

FREE SAMPLE SENT ON REQUEST.

DIAMOND PASTE CO., 70 Hamilton St., ALBANY, N. Y.

Established 1840. Incorporated 1892.

Joseph Parker & Son Company

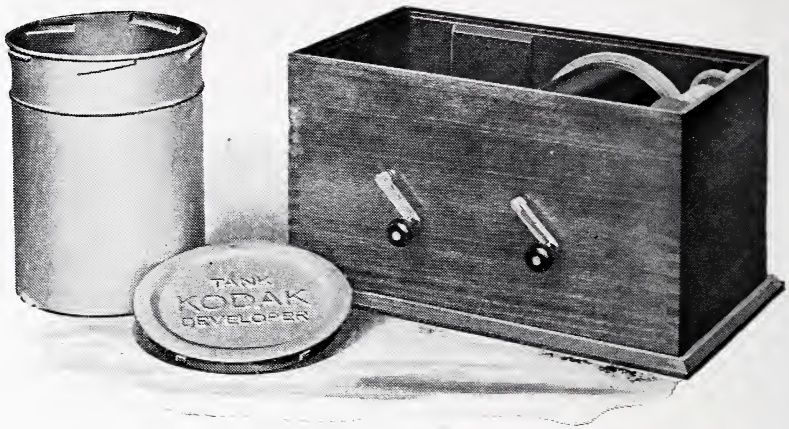
Manufacturers of

TREASURY
COMMERCIAL
and CAPITOL

BLOTTING PAPERS

Made in Highest Photo. Finish
and Chemically Pure.

27 Elm Street = = New Haven, Conn.



THE TANK. THE TRANSFERRING BOX.

Neither dark-room nor experience are necessary with the

Kodak Film Tank

It develops perfect negatives. The experience is in the tank.

EASTMAN KODAK COMPANY,
Rochester, N. Y.

ONLY plates that give full color values, with rich gradation of tone and half tone between, will meet the requirements of Spring photography, either for field or studio work. That **Hammer's Orthochromatic Plates** most perfectly meet these requirements, is a well established fact.



Hammer's Little Book, "A Short Talk on Negative Making," mailed free.

HAMMER DRY PLATE CO.

SAINT LOUIS, MISSOURI

ESTABLISHED 1884 — TWENTY-FIFTH YEAR

KATE E. TIRNEY

132 East Nineteenth Street, New York

MANUFACTURER

Gowns and Millinery, Commissionaire, Chaperone

PUBLISHER OF "SHOP TALK"

MANY have been led to send for my General Circular from the adv. which has been appearing in various periodicals, but many others should know of the advantages which accrue to subscribers to my Agency. ¶ The cost is but $1.00 per year, entitling you to my services in any honorable direction for that period. ¶ In addition, **"SHOP TALK,"** my monthly magazine, invaluable to all who would be correctly gowned or have their homes properly appointed, is sent freely to all subscribers to my Agency.

WHAT I DO

I **BUY ANYTHING** on sale in New York—not alone articles and materials suitable for ladies' wear, but Yachts, Cemetery Fences, Carousal Organs, Diving Bells, Threshing Machines, or any other odd thing you don't know where to purchase and can most readily secure through my Agency. ¶ Flowers and Fruits for friends on Steamers, in Hospitals, for Funerals, etc., are promptly delivered by my own messengers. Freshness guaranteed. ¶ Dinner and Luncheon Specialties, favors for all occasions, and every requisite for society functions. ¶ Tickets for Travel or Theatres secured in best location. ¶ Chaperones furnished for all occasions, thoroughly familiar with all places of interest in the city and vicinity. Minors or timid persons met on arrival and conducted to previously secured lodgings which I can recommend. ¶ Dye or clean all fabrics, especially laces to match materials. ¶ Crepe refinished. ¶ Feathers and Boas cleaned, dyed and recurled. ¶ Accordion and side plaiting. ¶ Buttons and Umbrellas covered. ¶ Fur Garments redyed, repaired, remodeled and stored.

(**From Mrs. Ex-President Cleveland**)

As I am one of those who have "Apologized Profusely" you will know how gladly I send the $1.00.

FRANCES F. CLEVELAND.

My General Circular contains references from prominent people in every State and Territory. Free on request.

Sample copies of **"SHOP TALK"** are 10 cents, but this amount may afterward be deducted by those who conclude to subscribe.

IF you want the

....*BEST*....

BLACK and COLORED

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Typewriter Ribbons **Carbon Papers**

Order them of

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of New York

534 Pearl Street, Cor. of Elm, New York City

Telephones 870 and 871 Worth. W. M. Spear, Sec'y and Treas.

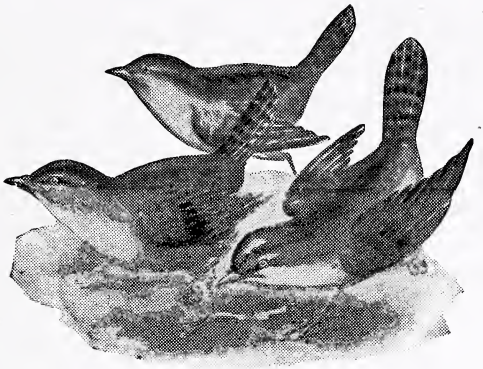
THE AULT & WIBORG COMPANY:

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WRENN'S
Lintless Photo Blotting

Chemically Pure



Non-Linting

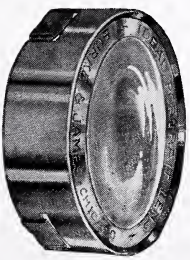
Made by WRENN, Middletown, O.

Make Portraits
With Your Hand Camera



You can make portraits with an ordinary hand camera, **full size of the plate,** by using the . . . .

IDEAL PORTRAIT LENS



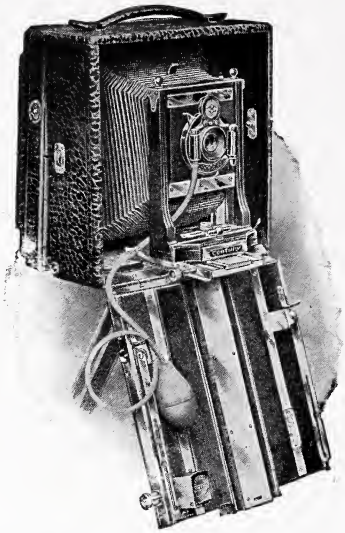
Simply slip this supplementary lens over the hood of your rectilinear. It transforms the rectilinear into a practical, quick-acting portrait lens that enables you to produce portraits of any size that the plate will permit. Increases the relative aperture and make the lens **work about 20 per cent faster.** With the **Ideal Portrait Lens** you are in position to make portraits of the same softness and roundness of professional photographs.

The lens is mounted in a neat brass cell, nickel plated and polished. See that our name and the trade-mark "The Ideal" are stamped in the cell.

Price for lenses up to 1½ inches in diameter **$1.50**
Other sizes up to 3 inches. Prices on application.

Ask your dealer for circular on the Ideal Portrait Lenses.

BURKE & JAMES Jackson Blvd. & Desplaines St. **CHICAGO**



Century Cameras

The highest degree of photographic efficiency, combined with substantial construction and richness of finish constitute

CENTURY QUALITY.

Our Catalog, free on request, fully describes Century Cameras, Cirkut Cameras and Century View Cameras.

CENTURY CAMERA DIVISION,
EASTMAN KODAK CO. Rochester, N. Y.

"Papers of Quality"

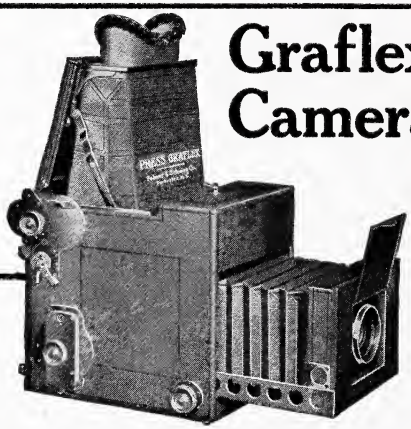
Specify
WORONOCO BOND
for
your business letter-heads

LAFAYETTE LEDGER
for
your Loose-leaf Systems

Your printer will know.

John F. Sarle, 58 John St.,
Sole Agent for New York

Graflex Cameras



Some things you can do with a
Graflex

Make exposures from time to 1-1000 of a second.
Make "Snap Shots" indoors.
Make instantaneous exposures on dark days.
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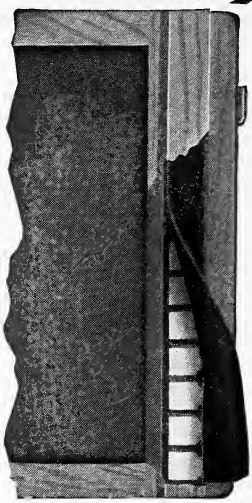
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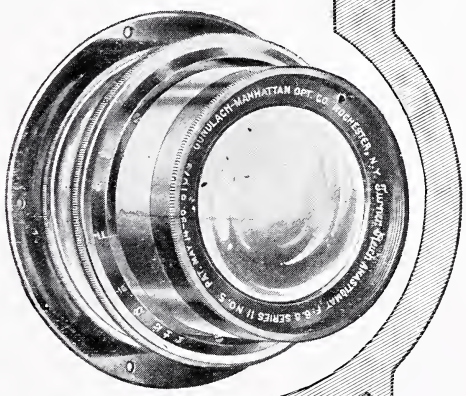
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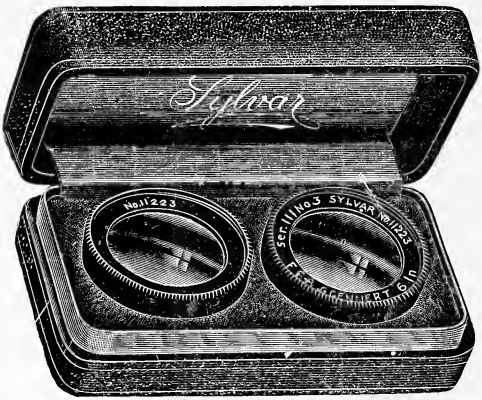
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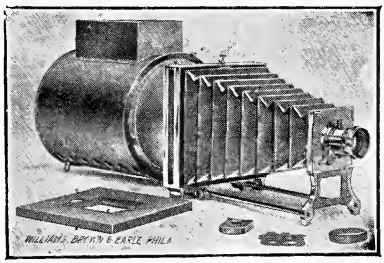
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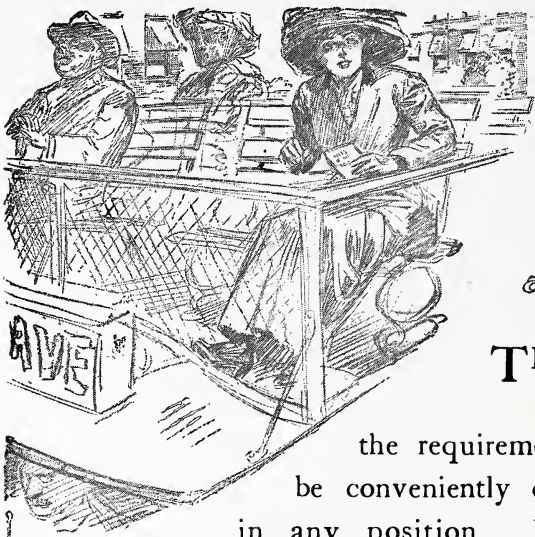
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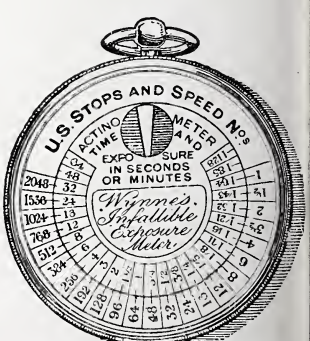
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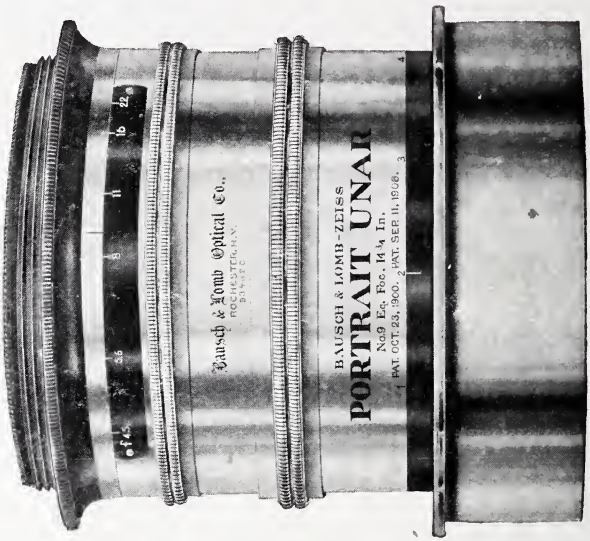
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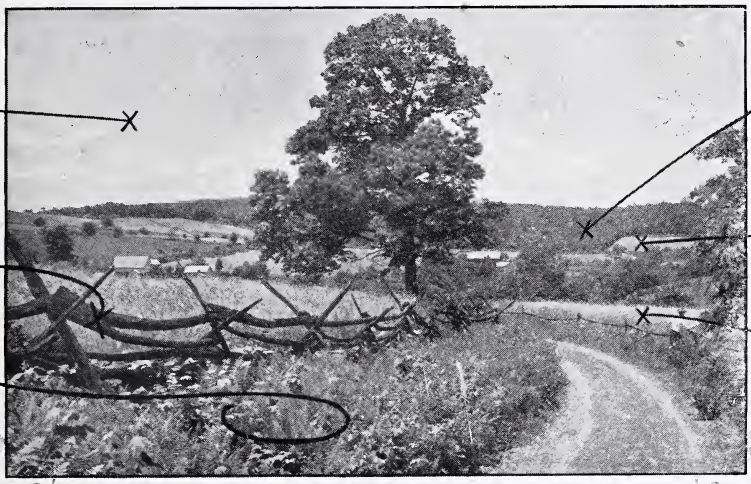
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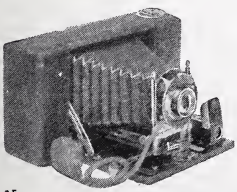
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The Photographic Times

An Illustrated Monthly Magazine Devoted to the Interests of Pictorial and Scientific Photography.

Edited by W. I. LINCOLN ADAMS. CLARENCE L. USHER, Associate Editor.

Volume XLII APRIL, 1910 No. 4

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SUNSET ON SARANAC LAKE. (No. 5.) *J. Sterling Bird.*

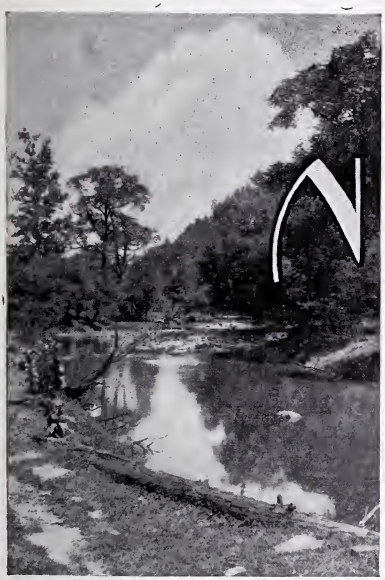
The Photographic Times

VOLUME XLII APRIL 1910 NUMBER 4

PHOTOGRAPHING CLOUDS.

With Illustrations.

BY J. STERLING BIRD.



EARLY every landscape photograph is improved to, at least, twice its pictorial value by the addition of good cloud effects. In fact the only ones which are not, have the sky completely broken by foliage or branches, while many others which would be uninteresting or absolute failures are made very beautiful by the addition of good clouds.

Expensive outfits and special apparatus are not necessities provided the operator has the patience to wait for proper weather conditions; although a good ray screen will give a large proportion of satisfactory exposures, particularly when used in connection with isochromatic plates.

I know of one professional who made many exposures just to get the clouds which he would double print into other pictures taken on days when it was impossible to get them directly on the particular negative he was making.

None of the illustrations with this article are double printed, however, each negative being complete as shown.

The best conditions of weather for good results are found directly after a heavy thunder shower when the air has that washed clean appearance and the sun is just breaking through the thick cloud banks, showing the "silver lining."

Often this same silver lining is of the greatest assistance, giving greater contrasts, thereby making the result more sure. In fact it is harder under these conditions not to get the clouds than to do so, provided the exposure is correct.



TUPPER LAKE. No. 1.

The instructions coming with small hand cameras tell one to always have the sun to one's back, but that does not hold good as far as the clouds are concerned, provided you use the precaution to have the sun itself behind one of the clouds or a tree branch. The first picture illustrates what is meant by this, for if the exposure had been made five minutes later the sun would have been just below the horizon doing away with the ring around it. Of course a little local reduction would remove that but no doubt most amateurs are like myself in that they want to make their prints as soon as the negatives are dry without going through any more operations.

This exposure was made at Tupper Lake, in the Adirondacks with a 3¼ x 4¼ Premo fitted with Planatograph lens, on Cramer "Crown" plates. Lens wide open with shutter set at highest speed, about one-fiftieth of a second. Printed ordinarily the foreground would come out black, but dodging brings out the outline of the island, even showing the rowboat near it.

My method of dodging it to pass the fingers, slightly separated, back and forth two inches from the part of negative it is desired to hold back, and will be found very useful in bringing out the clouds to their proper value.

The second illustration shows a thunderhead just before the storm, with the sun completely hidden from the point where the camera stood, although it is still shown on the distant mountains.

The view is nearly the same as the first one; and the outfit is, except for the addition of a fifty cent ray screen, exposure being the fastest shutter would make with lens wide open. Here again dodging brings out the different ranges of hills.

In making exposures toward the sun it is absolutely necessary to shade the lens from any direct glare from the sun itself or from any reflection the water or other bright object might throw into it, by using a hat or plate-holder slide, if a perfect negative is to be made, or that same glare will be reproduced as in the first illustration.



THUNDERHEAD BEFORE STORM. No. 2.



WHITEFACE MOUNTAIN, LAKE PLACID. No. 3.

The next picture will prove that a low priced outfit will give fine results as it was made with a 4 x 5 Kodak camera (old Eastman not made now), fitted with a single achromatic lens on ordinary Seed plate.

This exposure shows Whiteface Mountain from the head of Lake Placid, N. Y., on one of those clear, still days after a long storm when the sky is bluest, the clouds most beautiful and the water has an oily appearance. A perfect day for landscape work. The time was noon with the sun to the right. Lens wide open with shutter set at instantaneous, which was probably about one twenty-fifth of a second.

The fourth picture was taken with same instrument about the middle of the afternoon after the breeze had sprung up, helping to dissolve the clouds. It again shows Whiteface but from other end of lake. If this lens had been of higher grade undoubtedly more detail would be shown in the mountains, for those who care for that sort of picture.

The sunset shown in the next to last picture was made at Saranac Lake with an Anthony 8 x 10 view camera fitted with 6½ x 8½ platiscope lens without any sort of ray screen. Ordinary Seed plate, exposure one one-hundredth of a second, open stop. It will be noticed the sun is hidden from view by both a cloud and branch of the hemlock removing all possibility of glare from that source although the chances are that if not properly shaded the reflection from the water would have produced one.

To show that a good amount of patience is sometimes necessary. I set my camera up four afternoons in succession and waited an hour or more be-

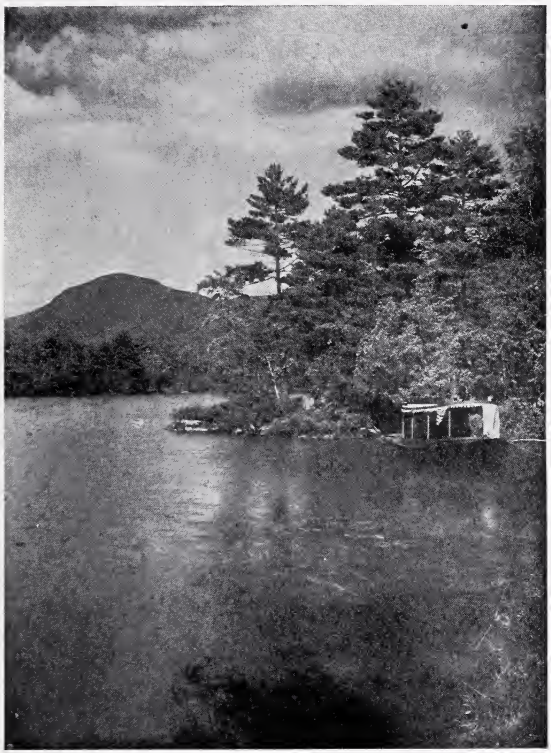


WHITEFACE MOUNTAIN, LAKE PLACID. No. 4.

fore the conditions suited, not making any exposure except this one on the fourth day. Either there were not enough clouds or else they were so thick and unbroken as to make an exposure a waste of material.

The last view is of Black Mountain, Lake George, from among the Hundred Islands, and represents the use of an entirely different outfit from any of the others. The camera was an old style 5 x 7, Long Focus Premo fitted with a particularly fine rapid rectilinear lens to which was attached a Bausch & Lomb Ray Filter filled with their standard solution. Plate, Cramer Iso, stop 32, exposure seven seconds, time between ten and eleven o'clock, on a bright clear July day. A very heavy shadow covered the water surrounding launch but the use of ray filter brought out lily pads, grasses, and reflections which would otherwise have been lost. The foliage is also given greater detail on account of the filter reproducing the many different shades of green more nearly in their proper values.

The negatives from which all these illustrations were made were developed with the regular standard solution I happened to be using at the time, without any special treatment or local reduction at all. No doubt most amateurs have found their films to give better cloud pictures than ordinary plates. This may be accounted for by the black paper backing. It might not be amiss to add that in the use of Isochromatic plates one should never allow the sun or very bright light to fall directly on holder or fog will surely result. And always keep tray covered with an old card during development, only raising for a few seconds to allow of examination. If you have no carrying case for holders keep them covered with an extra piece of focusing cloth, even covering them



BLACK MOUNTAIN, LAKE GEORGE. No. 6.

while placing in camera, and during exposure cover camera completely, excepting of course the lens. Too much care in this respect cannot be used on account of the extreme sensitiveness of these plates.

Even for quick exposures a tripod is of great advantage, allowing one to place the camera in desired position while waiting for a sunset or swiftly moving clouds, also leaving one hand free for shading lens as necessary. Those having small inexpensive outfits should not think because they are so, that they are not capable of making very beautiful cloud pictures as even the cheapest single lens will do good work when weather conditions are right, but a good lens and ray filter will help a lot to make them right.

By printing a picture of the same type as the sunset at Saranac several shades deeper you will have a fine imitation of moonlight.

PHOTOGRAPHIC PROGRESS IN GREAT BRITAIN.

BY REV. F. C. LAMBERT, M.A., F.R.P.S.



THE new Uto paper is the novelty of the moment, in fact only one or two privileged people have been able to get hold of a sample. But Dr. J. H. Smith, the inventor, told us at the R. P. S. last week that we may expect to have it on the market in a very short time. The new paper, broadly put, is an improved form of the original Uto and has the advantage of printing quicker, giving colors more true to the copy, and is sensitized by a new agent (name not yet made known) which is odorless and soluble in water. Perhaps it may be convenient to remind readers that Uto is a color printing process worked on the bleach-out principle. That is to say the paper is coated with three layers of dye materials which change or bleach under the influence of strong light. The printing plate is a transparent positive in colors, e. g. autochrome for instance. The part of the Uto paper under the red bleaches to red, that under the blue to blue, and so on. Thus if a spectrum band of colors be thrown on the paper and time enough be allowed we get a replica of all the visible colors of the spectrum. Of course it goes without saying that these pictures must not be exposed to strong light as the bleaching effect may continue and the picture be spoiled. The best copy of a spectrum that I have ever seen was one produced by the original Uto paper, by C. P. Butler. Obviously we ought with a sufficiently long exposure and bright daylight to be able to get positives in color direct with an ordinary camera and large aperture lens. The exposure required may be an hour or more, so that at present one can only contemplate stationary objects in this connection. The exposure with electric arc light is about one hour for a contact print. As soon as I can capture some samples for experiment I will report progress with full details.

Night photography continues to attract attention and Mr. H. E. P. Higgins puts forward the suggestion or query. Why not obtain, or at any rate attempt to obtain, night effects not by exposing at night but by daylight. This means, of course, departing from what for want of a better term one may call normal exposing, developing, and printing, for daylight work. Whether Mr. Higgins advocates what one—again for want of better terms—would call under- or over-exposure I do not quite know; but one thing is certain, the sky in the resulting print would have to be very considerably darker than the normal sky of a daylight print. Whether Mr. Higgins—who by the way is an expert in night photography—is quite serious, or is pulling the hind leg of the body photographic I leave as an open question. Far be it from me to cast

doubt on any suggestion merely because it is novel. It is to innovators that we owe much. But I ask to be allowed to reserve my judgment until I have seen examples.

Fixing in daylight. Many textbooks have insisted on the necessity of shielding the plate from actinic light until it was fixed after development. But like other things in our craft the continual repetition and unquestioning acceptance of a statement does not establish its truth. The subject was quite recently brought up at the "London and Provincial"—familiarly known as the "L. and P."—when a member showed a number of plates which had been developed and then cut in half, one part being fixed in darkness and the other in front of a large window in full daylight. The two halves on being brought together again showed practically no difference. These experiments showed that fixing in darkness is not imperative under all conditions. But we should be wrong in concluding that under all there would be no difference and while fixing in darkness may not be essential yet it certainly keeps us on the safer side. This part has special interest for those who like to develop a trial now and again when on tour.

A new cheap concentrated developer. Let me at once qualify or explain the word "new" by saying that the formula given below is new to me in the sense that I have not seen it published before and that this is its first appearance in print so far as I am concerned. I have for some time been experimenting with a view to finding a good, cheap, concentrated developer that will keep in good order a reasonable time—say three months. I now give the result so far as I have got in the direction of my goal, but it is quite likely that further experience may indicate improvements. First of all the water used should be well boiled to expel the dissolved air, and then allowed to cool. This materially aids in the keeping qualities of the mixture. I take ¾ ounces of potassium metabisulphite, crush this to a powder and add warm (boiled) water to make a total of 3 ounces. If the bottle and contents are kept warm and frequently shaken the metabisulphite will dissolve. (N. B. Soda metabisulphite will not answer as well, because it is not nearly as soluble as the potassium salt; so that while one can dissolve one in six of the soda in hot water a good deal of this will be thrown out of solution when the temperature falls to say 60° Fahr.). Now add 1 drachm (60 grains) of paramidophenol. When this is dissolved then take a stick of caustic potash, wrap a bit of paper round one end to form a handle and dip the other end of the stick into the mixture and also stir it with a glass rod. At first the caustic potash will produce a precipitate but as the caustic slowly dissolves this will presently begin to redissolve. As soon as the precipitate has just disappeared remove the caustic and bottle up the mixture. I find that one dram of this solution diluted to one ounce with water gives a soft-working developer for both plates and bromide papers. In case of over-exposure a few drops of 10 per cent. potassium bromide solution may advisedly be added, but for fairly correct exposures I do not find this necessary.

Simultaneous exposure and development of bromide enlargements. This is one of, if not the chief topic of the moment. In brief, it consists in soaking a piece of bromide paper in a suitable (metol quinol) developer, pinning up the wet paper to the easel and allowing the lantern image of the negative to fall on the part when development and exposure proceed simultaneously. How Mr. F. J. Mortimer works his process is set forth in detail in the empire number (Mar. 8, 1910, p. 232). of the *Amateur Photographer,* to which I must refer readers for details *in extenso* and content myself with giving the following salient points *in brevissimo.* 1. Any bromide paper may be used. 2. Developer. A. Quinol, 90 gr.; metol, 70 gr.; soda sulphite, 1½ oz.; potassium bromide, 15 gr.; water to 10 oz. B. Soda carbonate, 1½ oz.; water, 10 oz. For use take 1 oz. A, 1 oz. B, and ½ oz. glycerine. The glycerine is of course an inert constituent added merely to prevent the paper drying during the exposure. 3. Theoretically the exposure and development should be concluded simultaneously, *i. e.,* when the positive image just neutralized (in appearance), the negative image, but in practice this is not quite the case. 4. Progress may be impeded at any time by capping the lens with ground yellow glass and or holding a sheet of fine ground glass in front of the yellow glass lens cap. 5. Should the paper become locally dry during exposure it may be brushed over with more developer. 6. It is easy to see that this method of work promises great things in the way of local control by shading, vignetting, local brush development and so on. The professional worker will at once seize the point that the method points to economy of time which in his case sometimes means more than economy of cost. Mr. Mortimer suggests the use of white American cloth as a protective covering for the easel. It also serves as a focusing ground.

Fog. At first glance there does not seem to be any room for more to be said about fog on our plates. We all know it only too well and also know some of the causes but some recent experiments and investigations prompt me to refer to a few points not sufficiently generally observed. 1. Let us note that a conical bellows is more likely to give reflection fog than is a square bellows—and as most cameras now have the conical form fog is for that reason more often seen than it was in the square bellow days. 2. Next the craze for diminution of size of every part of the camera has led to the elimination of a lens hood of any practical value as a lens shade. 3. Experiments have convinced me that it is *far* more effective to stop the light before it falls on the lens *i. e., outside* the camera than it is to try and trap it *inside* the bellows. 4. It is a serious mistake to state that it is sufficient to protect the lens from direct sunshine or skylight by a so-called sky shade. Very often the cause of the trouble is a pool of water in the foreground reflecting sky light upwards, into the camera. Snow, wet pavements, and the like, all act in a similar manner. In interior work often the trouble comes from a window at one side which may be out of the picture and yet is within the angle range of sending direct light onto the front (outer) surface of the lens glass. 5. The better the polish of the lens surfaces the less the fog; this of course means cost for high class finish; but it is no use spending money on finish and then not keep-

ing one's lens surfaces scrupulously clean. (For this purpose keep a bit of old well-washed silk rag in a big pill box.) 6. Put not your trust on the so-called dead black surfaces of the inside of the camera, but just examine them for yourself in a bright light. A few bits of black velvet and a drop or two of seccotine will save many a plate that otherwise will be spoiled by internal camera reflections.

Survey and record work. Just now we are rather "intense" on the subject of record and survey work. A very enthusiastic meeting was held at the home of the R. P. S. last week with a view to organizing and co-ordinating all the various photographic record and survey societies. It was felt that although a great deal of splendid work was quietly going on in this direction all over the country yet there was not enough co-ordination and mutual help, and also that a large number of old buildings and other interesting objects were daily being destroyed; in fact as the greatest statesman of this country said only a few weeks ago, "London is crumbling away before our eyes day by day." Now why I refer to this here is by way of question rather than suggestion and I trust my brothers and sisters will deal gently with the ignorance of one who only knows America by means of books. We over here have much to blame ourselves for not having started this survey and record work fifty years ago—*i. e.*, as soon as photography became a practical process. Thousands of interesting things are gone forever without so much as a single photograph having been taken of them within the last twenty years to go no farther back than that.

It may be urged that comparatively speaking America is a new country and that you do not find Norman Churches, Elizabethan manor houses, village stocks, ducking chairs, and other like things scattered about your villages and townships as obtains over here. But I doubt not that posterity will be more than grateful to you if you will preserve for them good technical photographs of your daily life, your dwellings, costumes, etc. Let us not forget that what is a commonplace with which everyone is familiar to-day will be a prized rarity in a century's time. We are all living at top speed just now. Our survey bodies aim at preserving not only photographic records of old buildings, but also costumes, customs and ceremonies, domestic implements, and also the natural history objects of the various districts. There must be thousands of objects which would be of intense interest to us over here now and to those who will in the natural order of things come after you. And I hope you will on this occasion not quote the man who said, "He did not see why he should do anything for posterity for posterity had done nothing for him."



FIVE MINUTE TALK ON DEVELOPING AND PRINTING.

BY J. A. HAYES.



NOWADAYS no amateur photographer who has passed beyond the snapshot stage and has his eyes open expects to find a camera that will serve equally well for all the diversified subjects that come his way. The field is too large and the science of photography is no exception to the rules which govern the trend towards specializing that obtains when an art has passed from its infancy. The man who has sized up the situation equips himself with at least three cameras, say a small film, a 4 x 5 plate and a larger plate camera. The tendency seems to be towards moderation in the size of cameras and in the increasing popularity of the small film camera fitted with an anastigmat so that enlargements can be made which equal the results obtained by the more cumbersome and more expensive plate apparatus above 6½ x 8½ inches.

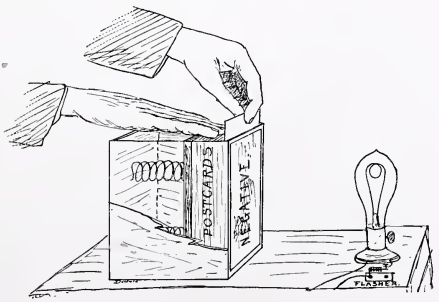
Speaking about specializing reminds us of the revival in the use of tank development. We say "revival" advisedly for it had been in use long before the present craze. I don't mean to disparage the use of plate tank development; there are too many satisfied users to stand up as one man and call me to account, but I rise to remark as in the case of the purchase of cameras that tank development occupies a niche of its own, and that it cannot entirely usurp the place of the tray. If your wife were baking I'm inclined to think that she would not entrust the angel cake or the charlotte russes to take their chances with the batch of biscuits in the same oven, at the same "time and temperature." Indeed I know many amateurs who would not come within seeing distance of a tank. But this is the other extreme. In this connection let me suggest a developing table which I think will prove as useful to my fellow-craftsmen as it has been to myself. Cut out a square opening in your table or bench, insert a piece of red or clear glass, and put a red electric bulb underneath. Now buy clear glass trays and you can inspect your negatives in the bath without touching them. This is not to be sniffed at, especially in hot weather. I use 8 x 10 trays and develop four 4 x 5 plates at once, inserting each at intervals and withdrawing them when sufficiently developed so that no two plates are calling for particular attention at the logical moment. When questioned about my method of development I defend myself by claiming the "eclectic" system as my choice so that I avoid friction with both schools.

Another stunt which amateurs ought to take advantage of is the drying of negatives with alcohol and artificial heat. Swab off the excess of water, pour alcohol, remove excess, and hold over a jet or Welsbach burner, or set up a row of negatives and let an electric fan blow the heat against them. I have dried 5 x 7 plates this way in twenty minutes and it is remarkable how much

heat they can take without melting the film. In fact the film gets as hard almost as the glass itself. This quick drying stunt is often desirable when one wants to print the same afternoon that exposure is made.

Have you ever been "up against" a big job of postal cards and looked wistfully at your printing frame and then at the clock? My advice is "Punch's." Don't! I pitied a friend of mine the other day when he confessed that he had printed four thousand postal cards before an arc light, with the aid of two printing frames, passing each back in turn to a boy who filled and unloaded them. I told him to get an old box and to insert his negative in a hole cut in one side or bottom, lay box down on bench, with negative horizontal, place an electric bulb in box directly beneath negative, and put a pack of cards on his left and an empty box to receive printed cards on his right, feeding the cards one by one which are exposed a given time for a given strength of developer, which of course, must be preserved for developing the whole batch from that negative. Don't mind about the light. With a little practice you can place a card and hold it there with your hand and withdraw it, picking it up by one corner which is bent up a trifle, without danger of making a "fuzzygraph" of it. In case the light is too weak or the negative too dense use two electric lamps instead of one. If you are compelled to use gas have the box at such an angle that the heat won't crack the negative.

Here is another printing machine which I have never seen or heard suggested anywhere, but which can hold its own with the most expensive. This one is made to accommodate postcards. Make a box whose inside measurement will be 3¾ inches wide, 5½ inches long, and 4 inches deep. It may be minus one end and top cover. Now stand up on closed end and we shall call the other opening (that is the "top cover" side), the face of box. If your negative measures 3¼ x 5½ it may set flush in this face, if not it may be attached with the aid of an improvised frame,—say an old printing frame. Now cut a ½ inch board, 3⅛ x 5¼, to which attach two spiral compression springs long enough to push board close to negative when the whole is inserted in box. In front of negative place an electric bulb or gas jet and insert a pack of cards so that they fit snugly against negative, all face forward, under pressure of springs. It may be necessary to shield light away from top of box so that cards will not be fogged when withdrawing them from box. This can be done with a cardboard mask. A test having been made as to time and developer turn on light and watch your timepiece. At the proper time withdraw the exposed card in front. This operation throws into place another card much like the rings which the children grasp from the arm extending to a caroussel. It will be necessary to relieve the pressure with the right hand on the top of cards while the left is engaged in withdrawing exposed card.



If conditions call for a short exposure a mask may be interposed before the negative, but I should recommend moving light away a little. For speed this printer is unique. Now if you know a little about electricity, and the wise ones find that they have to know a little of everything nowadays to get along, cut in series with your lamp a thermostatic flasher which can be bought for half a dollar or less and adjust flasher so that it will be synchronized with time of exposure, say five seconds. This means five seconds of light and five seconds of darkness which latter time will give sufficient opportunity to withdraw card and be ready for next exposure. This means 360 cards per hour and all timed accurately without using a watch. The light or lights can be so regulated that you can make the exposure to suit conditions, but experience shows that five seconds is quite long enough to wait between flashes. With a little ingenuity almost any difficulty can be overcome. I have been waiting to see a machine using this idea that will be entirely mechanical in its operation, doing away with personal attention. The flasher idea can be used equally well for hand printing.

Now for development. Let us suppose you have several hundred printed cards and you have foreseen as warned above that your developer is made up in the same proportion as that with which the test was made. Put a liberal supply of developer into a deep enameled baking pan (trays are too shallow to work comfortably), say about four inches of solution. Don't be stingy with your bromide of potash it is a *sine qua non*. Take a dozen cards and insert in bath one at a time taking time to "shiver" each one to avoid air bubbles and letting them fall to bottom of tray face down. When the last one has been put in "updump" the whole pack of cards and then as they build up pick them out in one, two, three order, passing each to left hand and placing each in hypo alum and acid solution, avoiding air bells here, too. A little practice will show just how many you can safely handle in developer at a time. If you enjoy seeing the image come up you have a cure for sore eyes here. Don't be afraid of prints farther down developing faster than the upper one since they have all had an equal exposure. I advise preparing a bath sufficiently large to develop the whole batch of cards at one seance rather than to be over sparing of solution or to attempt to boost up a stained bath with soda or bromide.

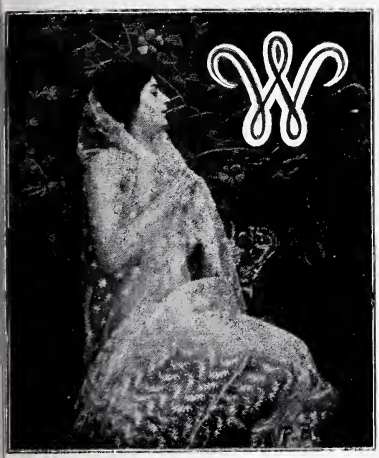
You will suspect that in speaking of doing work in such large quantities that I address this article to professionals, but I assure you that an amateur does not become professional by working for money alone; on the other hand no amateur brings discredit on himself by seeking to pay his expenses or by making his hobby self-supporting. When a man makes a picture that people want to buy he feels as if he is making progress in his art and if he has learned anything by reason of his experience he will do well by unselfishly disclosing these helps to his fellow-craftsmen and then aiming higher still.

FIGURE COMPOSITION.

BY SIDNEY ALLAN.

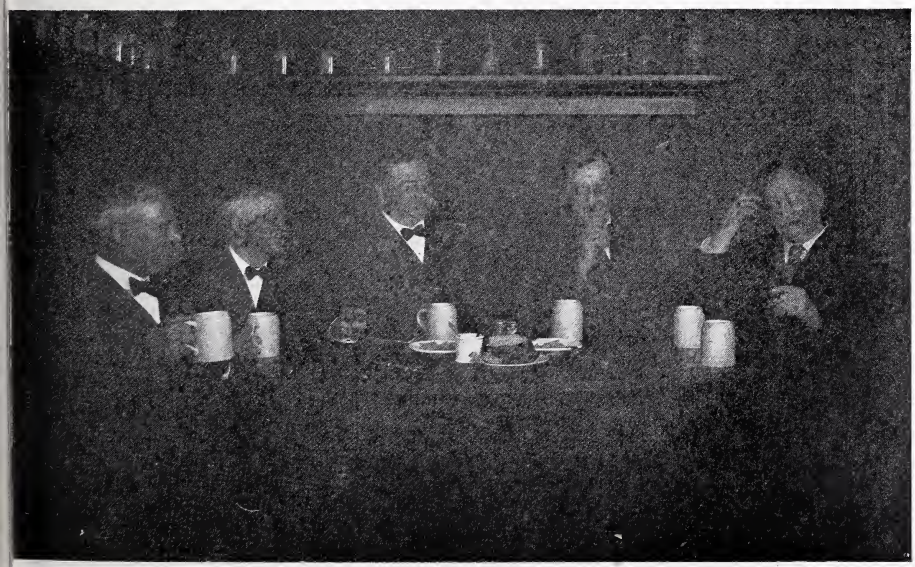
With Thirteen Illustrations and Four Diagrams.—Composition of Three or More Figures.—Headlines and Juxtaposition.—Photographic Difficulties. —A New Departure.

CHAPTER XII.



WE HAVE now come to the final discussion. Those of my readers, who have not merely read but studied my papers and practically experimented with the principles I wished to convey, will be by this time familiar with what I consider the essentials of landscape and figure composition. I have very little more to add and this last paper will be largely a review of all the varied elements of composition as applied to the accompanying illustrations.

Composition of three figures or more is largely a repetition or juxtaposition of shapes. We have repetition for instance in Figs. 129 and 136; juxtaposition in a decided fashion in Figs. 130, 131, and 132; a combination of both in Fig. 138.



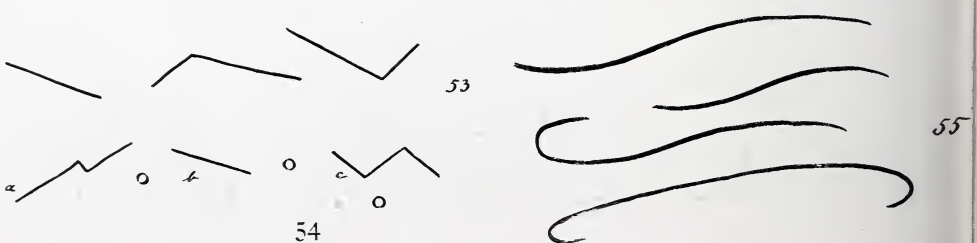
TWO STEINS. (Fig. 129.) *J. P. Kelmer.*



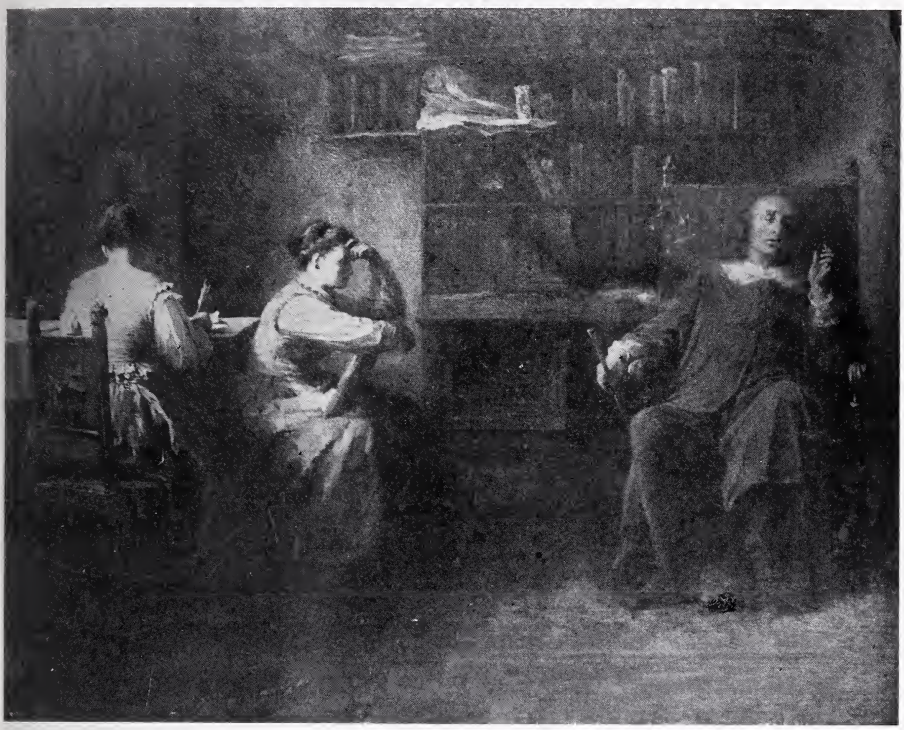
WAITING FOR FAIR WEATHER, BRITTANY. (Fig. 136.) *W. G. Corthell.*

Special attention should be devoted to the headline of Diag. 51. It becomes more complicated with a larger number of figures. It is either angular in tendency or curved. The Japanese artists were particularly careful as in everything pertaining to linear composition. In the three Yeddo street scenes of Shunsho we have the three forms of Diag. 53. The first one has an Oriental flavor. Our artists seldom use it. They prefer a line as in *a*, Diag. 54. The other two are in common use, particularly the third as seen in Fig. 136. The curved headlines, Diag. 55, are perhaps more graceful. The top one is probably the most common. Kelmer has used it in his "Two Steins," Fig. 129. The second is used by Eickemeyer, "The Dance," Fig. 138, which although made years ago can still claim of being one of the best photographic figure compositions. There should be a certain sweep and easy flow to these lines. If they are awkward the whole composition will look awkward.

Diag. 56 shows the triangular headline which is only possible in decorative designs like Abbot Thayer's "Caritas," Fig. 133. In diagram 54 I have tried to show the principle of juxtaposition. The figures are generally divided into one single figure (or two) and a group which contains the rest of the figures.



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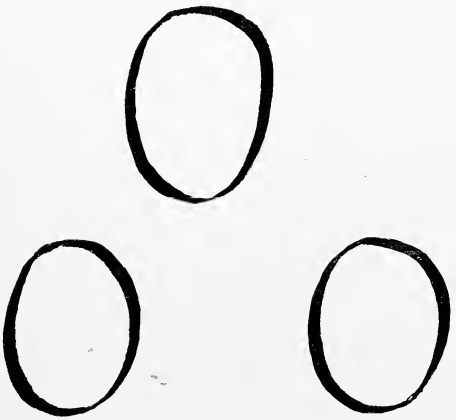


MILTON DICTATING TO HIS DAUGHTER. (Fig. 130.) *Eastman Johnson.*

The group forms a headline, the head of the single figure merely a spot. In Fig. 141 we have Diag. 54 *a,* in Fig. 130 version *b,* and in Fig. 134 version *c.*

In Eastman Johnson's "Milton Dictating to his Daughters," Fig. 130, the figures are placed in a rather monotonous way. They are too far away from each other and there is nothing to connect them. The foreground is too bald, and the bookcase with its horizontal lines is in no relation to the shapes of the figures. The picture has many excellent qualities but is not satisfactory as a composition.

There are two other pictures by the same painter among our illustrations, the "School' of Philosophy,' Fig. 135, and "Corn Husking, Nantucket," Fig. 137. The elliptical arrangement of the figures is clever but placed a trifle too high. The picture is deficient in an even balance of masses. There are too many unregulated spots. This seems to be



56



AT THE WELL. (Fig. 131.) *H. Denman.*

a shortcoming of the artist as we have encountered it before. The types of the villagers are carefully chosen and posed in characteristic attitudes, in particular the shoemaker and the old man behind the stove. The shoemaker on the bench with the sunlit background covered with all sorts of accumulations is a picture in itself, and really a better one than the entire one. You will often



CORN HUSKING, NANTUCKET. (Fig. 137.) *Eastman Johnson.*



THE DANCE. (Fig. 138.) *Rudolph Eickemeyer, Jr.*

come across pictures that contain a picture within a picture. Whenever this is the case you may be certain that there is something wrong about the composition. In a good composition nothing is isolated.

Fig. 137 on the other hand is an excellent example of the triangular cut in figure composition. The place is well filled and the irregular lines of the huskers have the right accents to make them agreeable to the eye. Local events like a husking bee are well worth depicting. They have a human interest and can be treated in a broad picturesque manner.

The "Division Stock Co.," by J. A. Hood, Fig. 140, is an ordinary group photograph, although fairly well done from the professional point of view. The grouping itself is not so bad, but the figures are all posed in a stereotyped manner. There is no life in the picture and no pictorial quality whatever. I merely show it as an example of what to avoid. As a portrait it has merits but as a picture, despite the triangular cut and the undulating headline, it is a failure.

Fig. 129 is good in detail and texture but spotty. Each figure taken by itself is a good portrait and tonal composition, but grouped together the impression is one of monotony. You may argue that Franz Hals has done the same thing, simply combined five or six separate portraits into a group. True enough, but he had some light conception that formed the connecting link and



SCHOOL OF PHILOSOPHY. (Fig. 135.) *Eastman Johnson.*

put life and virility in the picture. He did not treat five figures in exactly the same manner, and placed them in a straight line so that they formed a zigzag repetition of shapes. Professionals should stick to portraiture, they rarely make a hit as pictorialists.

Even Eickemeyer's "The Dance," looks posed and consequently somewhat stiff. The trouble with photographic genre is that it depends too largely on the models and their ability to pose, and to remain natural looking during a long studio exposure is almost a physical impossibility. Eickemeyer made a most ambitious attempt to overcome these difficulties; he had the proper models and studio outfits on hand, he thought out the composition carefully, altered it frequently, made study after study until he finally succeeded in getting an excellent result. But pictures of this kind will always lack virility.

"On the Dyke," Fig. 134, by Elizabeth Nourse, an American woman painter living in Holland is interesting as a rectangular composition with a diagonal division in the seascape. The parallelism in the group, reminding one of Japanese figures, is decorative in tendency. You will notice that the group has a quadrilateral shape. The severity of the rectangular idea is somewhat broken by the curve form of the little child.

A repetition of shapes we have in W. G. Corthell's "Waiting for Fair Weather," Fig. 136. It never fails to produce an effect, but the figures in the middle distance are badly placed and the sky line is too straight.

"Colonial Days," by Jeanne E. Bennett, shows a repetition of forms in the seated figures and of angles in all three. Together they make a triangular



DAVIDSON STOCK CO. (Fig. 140.) *J. A. Hood.*

shape. But I fear there are too many lines in the foreground and background. If the diagonal division of light and shade had been carried out more poignantly the picture might have fared better. As it is there is too much even light distribution and the picture looks flat.

A very fine triangular group of three female figures, each decided and individual in its linear form, is shown by Herbert Denman in his "At the Well."

Photographers who appreciate the variety and distinction of linear expression will find valuable information in the study of Japanese prints. The Japanese were first of all draughtsmen and laid special stress upon the detail of line. To produce a combination of easy flowing lines full of life and character is nearly as valuable an accomplishment as to concoct an even tonality which hides so many shortcomings in its dismal seas of brown.

Fig. 141 shows a fairly well managed group, but there is nothing special to comment upon. It lacks concentration. A darker background caused by the closed lower windows would have made the figures more interesting.

The "Caritas," by Abbott Thayer, Fig. 133, is a beautiful sample of symmetrical composition. It represents perfect balance, beauty, and repose, and is achieved by the simplest means. A long parallelogram supported by two smaller ones, with a equilateral triangle formed by the head and extended arms. The light plane of the figures is balanced by the two long curves of the



ON THE DYKE. (Fig. 134.) *Elizabeth Nourse.*

Painting and photography, true enough, are two entirely different propositions, but the fundamental principles of composition remain the same in all mediums of pictorial representation.

To those who believe that photography can tell certain things better than any other vehicle of expression, I would advise to be as realistic and impressionistic as possible, and to strive for character, virility, and variety rather than studio effects. The subjects are everywhere. We only need to keep our eyes open. Any person with sympathy for the time, place, and conditions in which he lives, has only to take a walk, or board a trolley, to find a picture worthy of depiction and full of human interest.

Contemporary life and local effects are always interesting and the more dark foliage. Compositions of this kind are only suitable to express allegorical ideas. Vivacity, variety, and picturesqueness of effect are impossible to it.

Each form of composition has its own individuality and demands its own range of subjects. In the 141 illustrations that have accompanied my articles I have shown a large variety of themes. I do not say that they were all photographically possible but they were suggestive of the best that is accomplished in contemporary art. I have avoided examples of Old Masters, and laid special stress upon good examples of our younger American painters. There are no better examples than can be furnished by contemporary artists of our own country.



CARITAS. (Fig. 133.) *A. H. Thayer.*



COLONIAL DAYS. *Jeanne Bennett.*
(Fig. 132.)



IN THE TAVERN. *Max Gaissey.*
(Fig. 141.)

realistic these efforts are the more hopeful the future of pictorialism will grow, for it is not dullness in nature, but an intense tediousness in the seer that gives rise to the phrase "commonplace realism" and urges photography to hie itself to an artificial studio atmosphere.



YEDDO STREET SCENES. (Fig. 139.) *Shunsho.*

DAYLIGHT ENLARGING.

BY G. W. DAMON.



IN the many detailed instructions I have read for daylight enlarging, all have given instructions to fit the camera to the window opening *on the level,* the support for the paper being vertical. This makes it necessary to use some sort of reflector to throw the light, which comes from above, through the negative, lens, and onto the screen.

Now, I have tried this a number of times, with unsatisfactory results. If I used a mirror for a reflector, the light would be uneven, and likely would show reflections of the side of the house or eaves. And if I used a white sheet of paper or cardboard, the illumination would be seriously cut down, and I have never been able to get an even light that way, either.

I have found a way around the difficulty, and also gained other advantages not possible in working "on the level." In short—fit your camera to the window at the angle of 30 to 60 degrees, and thus get direct light from the sky. This will give even illumination and plenty of it. Also the slant of the paper board, or screen, makes it easy to hold the paper in place while enlarging. I use a card, same size as paper I am using, to focus on. I support it on two stout pins, and when I have the image placed and focused satisfactorily, I close the lens, remove the card and put the bromide paper in its place, and then lay a sheet of clean glass over it. This holds it perfectly flat, without pinning or tacking, and is quickly and easily done.

It is also easier to focus with the screen at an angle, as you can look down on it.

The illustration is made with a 4 x 5 reversible back camera in mind. Most any camera can be used for enlarging if the back is removable or has a focusing panel large enough to nearly cover the negative.

A way must be provided to hold the negative in place at the back of the camera. The easiest way with most plate cameras is to remove most of the septum, or middle partition from an old plateholder, leaving about one-eighth inch of it all round, to hold the plate. It will generally be necessary to remove the ground glass from the back. With cameras that do not have a focusing panel large enough to cover the plate, or have none at all, remove the back and make a new one out of soft wood, cutting an opening for the plate, which can be fastened in place with small buttons. Many small cameras will not have bellows length enough to do enlarging. An extension back may be fitted to these to increase the distance from lens to plate.

The window you use to get your light from must be covered light-tight. A good way is to make a frame to fit inside the window frame, and cover it

with heavy building paper. Cover it with light boards for about eighteen inches, either above or below the center, so that when in place, no parts of the window sash will be in front of the opening cut in these boards to receive the camera box. A box made of light lumber, open at both ends, and fitting the camera closely. Make a rim half inch deep around the back end, for back of camera to bear against, and to stop the light. Fit this box into an opening cut in the wooden part of your shutter, at such an angle as will give a clear view of the sky for an angle of about 60 degrees. An angle of 45 degrees will fit most cases. Then fasten strips of half inch wood to the box around the opening in shutter, to make a light-tight joint, and a stop block to hold the camera in place in the box. Also a track for the sliding paper board. A very nice working one may be constructed from ordinary grooved flooring lumber. The sliding block may be locked in position by means of a thumb screw made from an ordinary wood-screw by soldering a piece of sheet iron or brass about ¾ x 1¼ inches in the slot. This track must be parallel to the bottom of the camera box, but offset enough to allow of centering the largest size enlargement it is expected to make. It may be fastened to the camera box by means of a block made from two-inch material, or it may be lined up separately and fastened to the shutter. The lower end of track resting on a table. The table is convenient for holding the materials used in enlarging. The paper board should be a little larger than the largest size enlargement you want to make. Make it of smooth thin lumber, and cover with white paper.

An opening may be cut in the shutter and covered with orange paper, to give a light to work by. It should be provided with a slide or cover of black paper to shut off the light while focusing.

With this apparatus the average exposure required is only a few seconds and making enlargements is a pleasure.

THE Eastman Kodak Company, of Rochester, New York, have sent us a copy of the portfolio of their latest Advertising Contest. It is a very beautiful and interesting collection, and we are glad to be able to announce that any reader of THE PHOTOGRAPHIC TIMES may obtain a copy by sending to the Eastman Company a written request for one.

With characteristic enterprise and generosity, the same company has issued an attractive little booklet entitled, "The Kodak at the North Pole," which they also announce they will supply to readers of our magazine upon written request.



CHILDREN AT PLAY. *Guido Rey.*

Editorial Notes

A CURIOUS coincidence occurred with regard to Mr. Watmough Webster's remarks upon flashlight photography in a recent issue. It may be remembered he deprecated the use of what may be termed pyrotechnic mixtures in lieu of simple magnesium or aluminum powders, owing to the liability to dangerous accidents. At the time his article appeared, an action was being tried in Manchester, England, the plaintiff being a photographic operator, the defendant a dealer in photographic material. The operator had been seriously injured by using one of these powders and he gained about one hundred dollars damages. He wanted magnesium powder, though there seemed a doubt about what he asked for; he was supplied with a flashlight powder, and though he was supposed to be used to the work, being an employee of one of the best known photographers living, he actually (notwithstanding the label on the package), fired it in a lamp, which it should scarcely be necessary to state, ought never be used except for simple magnesium powder. Of course, there was the usual accident.



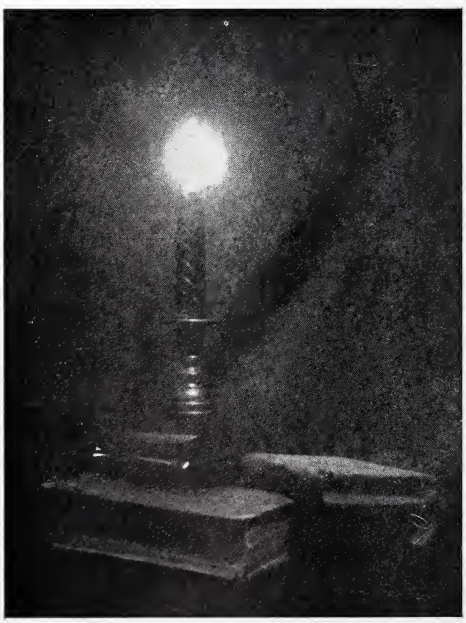
MOONLIGHT SCENE—10 P. M. *R J. Davidson.*

THE prints of Paris during the recent floods, which were referred to in the extracts printed in these columns last month from a letter received by the editor of this magazine from his daughter, Miss Marian Elizabeth Adams, who is living in the French capital,—these prints were received too late for reproduction last month, and are accordingly presented to our readers herewith. One shows the Seine at its height with scarcely any space left under the arches of the bridge for the water to pass through. The famous Trocadero, of the Paris Exposition, appears dimly in outline in the distance.



THE SEINE AT IT'S HEIGHT.

The other picture by Miss Adams (and we are very sorry that we have space but for two of them in this number), shows a flooded street near the river, with a beautiful perspective augmented by the parallel rows of shade trees. These trees also afford fine reflections, which enhance the pictorial quality of this scene, while the boat, just showing in the foreground, helps the composition. This picture gives one a very good impression of the flooded streets and avenues near the river during its greatest height, writes Miss Adams.



STILL LIFE. *J. A. Younger.*

ANOTHER interesting picture comes to us from Mr. R. J. Davidson, a subscriber, of Cedar Rapids, Iowa. It is a view which Mr. Davidson made on Christmas night, 1909, at 10 P. M., by moonlight, the exposure being 10 minutes. Mr. Davidson writes that he is "considerably surprised at the detail obtained," as this is his first atempt in this work. It was made with a 5x7 folding camera. The snow on the ground, of course, increased the illumination by reflection to such an extent, that, with the 10 minutes exposure, he got the very satisfactory picture which our readers can see from the half page illustration reproduced herewith.

WE have received from Mr. J. A. Younger, of Washington, D. C., two (2) very interesting pictures, made by artificial light, one of which we take pleasure in reproducing herewith. It is a still life study, made by an exposure of 90 seconds, with an inverted Welsbach burner directly over the subject. The candle was then lighted, and the Welsbach put out. The succeeding exposure was 15 seconds duration, and the result is an exceedingly interesting, and rather novel picture. Mr. Younger also sent us a picture of the National Capitol, which shows the dome at night, taken by a snapshot, with the very smallest stop. The picture is impressive, and interesting, but rather under-exposed, and would scarcely bear reproduction.



A FLOODED STREET, NEAR THE RIVER, PARIS, FRANCE.

Monthly Foreign Digest

TRANSLATED BY HENRY F. RAESS.

DAYLIGHT DEVELOPMENT, BY ALFRED STREISSLER.

The attempts to abolish the darkroom and its attending disagreeable features have led to many schemes. The most common method is to use developing tanks, but their chief drawback is the inability to watch the development of the plates. For a while, some years ago, Dr. Hesekiel's "Coxin" was used. This is a dark red solution which was added to the developer, making it safe from actinic rays. The plates are put in the tray in the dark and then the tray may be brought out in the light and the development watched without fear of fogging. But the trouble with "Coxin" is that it soon decomposes and becomes worthless, and so this method soon disappeared. Then came the Lumière brothers with their "Chrysosulphite," an orange yellow powder consisting of a mixture of sodium sulphite and magnesium picrate. This "Chrysosulphite" is made in two strengths according to the developer, in which it replaced the ordinary sodium sulphite. Although "Chrysosulphite" has been on the market for some years it has not found a wide application. A new method doing away with colored solutions is that of R. Freund, of Hamburg, Germany, which he calls the "Aktinal" process. It depends upon the known fact that silver bromide when treated with potassium iodide is converted into silver iodide. As the silver bromide in the gelatine emulsion is very finely divided and well distributed this change takes place almost instantaneously. Singularly enough the latent image is not affected in any way. After the iodide treatment the plates are only about as sensitive as collodion P. O. P. so that fairly strong light may be used. A developer of a particular composition must be used, the inventor calls it "Aktinal" developer. In place of a darkroom the inventor uses a simple form of changing bag which can conveniently be carried in the coat pocket, with three small tubes of chemicals which require only to be dissolved in water. This simple means permits one to develop anywhere, either at home or when traveling. All this sounds very alluring and we will have to wait and see if the method is practical. Theoretically there seem to be many difficulties. The method has been patented.

Photographische Welt, Vol. 23, No. 12.

According to *Apollo,* Vol. 16, No. 349, the plate should be placed in a four per cent. solution of potassium iodide for two minutes in the dark and then placed in a developer of the following composition:

English.	Solution A.	Metric.
20 ozs.	Water	600 c.c.
5 drams	Sodium sulphite, dry	20.0
15 grains	Metol	1.0
2 drams	Hydrochinone	8.0
10 drams	Potassium bromide	40.0

Solution B.

Potassium hydroxide solution 3%

The time of development is about five minutes, and fixing as usual. The iodide solution may be used a number of times but the developer must always be fresh.

(The amount of solution B to be used is not given but theoretically this amount of hydrochinone and metol in the formula would require 8.386 gms. (126 grains) of potassium hydroxide.—*Translator.*)

* * *

DEVELOPING PRINTING-OUT PAPER, BY A. LECRENIER.

There are times when a printing-out paper seems to possess a particular advantage over bromide paper for enlarging.

In the days before bromide paper it was necessary to print-out the image and this took a long time. But by using a suitable acid developer a printing-out paper may be used for this purpose by giving only a short exposure and developing. Of course the same applies to contact printing. The paper should be fresh and free from any brown color as this would indicate that the silver haloid is beginning to reduce, caused usually by the paper being old. Care must be taken that the paper is handled only in non-actinic light. Expose until only the faintest image is visible, then wash the paper to free it from all soluble salts, for the last wash water use only rain or distilled water.

English.	Stock Solution	Metric.
16 ozs.	Water	500 c.c.
6 drams	Sodium sulphite, cryst.	25.0
75 grains	Metol	5.0
1 oz., 5 drams	Citric acid	50.0
3⅓ ozs.	Acetic acid	100 c.c.

For use take:

2⅓ drams	Water, distilled	70 c.c.
6 drams	Gelatine solution, 5%	25 c.c.
1-6 drams	Stock developer	5-25 c.c.
4 minims, ⅓ oz.	Silver nitrate solution, 2%	2-10 c.c.

The object of the gelatine is to hold the colloidal silver in suspension and prevent it from collecting on the surface of the print and fogging the whites. The rate of development depends upon the exposure, temperature and composition of the developer. As a rule a few minutes is sufficient for the development. After this the print should be washed slightly and placed in a weak fixing bath or the usual toning and fixing bath.

—*Photo Revue,* p. 199, 1908; *Photographische Industrie,* No. 33, 1909.

* * *

THE "KLEPTOGRAPH."

Signor Carrusso, a director of an Italian savings bank has designed an apparatus which he calls the "Kleptograph," the object of this invention is to photograph a burglar or a burglary. The camera is suspended at some convenient place in the room and is actuated by an electric current which controls the shutter, ignites some flashpowder and changes the plates. A person entering a place so protected steps on electric contacts placed on the floor in various parts of the room, the camera automatically turns in the direction of the thief and makes a flashlight picture of him. Should this not frighten him off the apparatus continues to follow and photographs him every time the circuit is closed. These pictures are to help the police in finding the culprit. It is a question whether the thing would work out in practice in this ideal way for what would hinder the burglar from wrecking the apparatus and so destroying the incriminating evidence.—*Deutsche Photographen Zeitung,* 1910, No. 1.

* * *

BLUE PRINTS FOR LINE DRAWINGS.

Blue prints may be used equally as well as the usual plain salted paper and they have the advantage of being simpler and cheaper and besides no poisonous mercury salts are required. After going over the print in the usual way with India ink and allowing it to dry the print should be placed in a strong solution of potassium oxalate, the blue color will disappear in this solution. When fully bleached, wash and dry the print.—*Photographisches Wochenblatt,* Vol. 35, No. 52.

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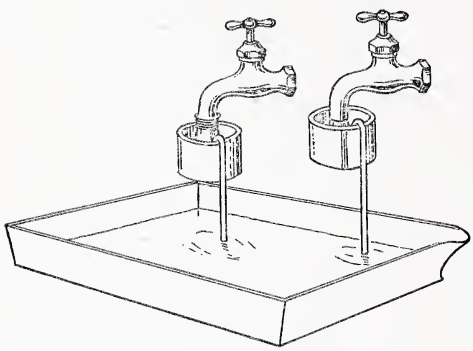
Photographische Aufnahmen vom Ballon aus, by Dr. A. Miethe, 1909, with one three-color print. Published by Wilhelm Knapp, Halle, a. S., Germany. Price, M. 2.50.

New conditions create new demands and where photography is concerned these demands are usually fulfilled and so we now have balloon photography. The author who is well known for his work in color photography recently took up photography in connection with ballooning. The Berlin society for aeronautics requested Dr. Miethe to deliver a series of lectures on balloon photography and these have now been put into print. Taking pictures from a height is a very different proposition from taking pictures on the surface of the earth and it would be well for those who seriously intend to take up this new art to study Dr. Miethe's book which treats of the influence of thick layers of air, movements of the balloon, proper cameras, plates, and lenses, the use of color screens and the development of the plates. There are also chapters on stereoscopic and color work. The book has a three-color frontispiece taken from a balloon by the author.

Discoveries

[All readers of The Photographic Times are invited to contribute to this Department reports of their Discoveries for which we will allow One Year's Subscription, on publication of the contribution.—The Editors.]

Sometimes the water used for washing is too cold, it nearly always is in winter. If one has a cold water and a warm water faucet near each other, he may use them together advantageously by the following method: Procure two rubber tubes about one and one half feet long and one inch



in diameter. Make two siphons, one with cold water, one with warm, and place an end of each tube in your washing tray. Let just enough water flow in from the faucets to keep the syphon running. In this way you can temper the water just as you wish. This method also does away with the necessity of having the water fall directly on the prints.

Geo. F. Ingalls.

❖ ❖ ❖

In examining films by artificial light they are apt to appear much weaker than they really are. To see them as they are take a piece of tissue paper (such as is found in the packages of developing papers), and hang in front of your light. This diffuses the light and you can see detail by this method that is invisible otherwise.

R. E. Herrick

URANIUM TONING WITHOUT STAINING.

Yes, every month some magazine gives a new formula for toning with uranium without staining the whites and maybe you have tried some of them. I know I have and sometimes my whites would be fairly clear while at others the whole picture had that antique, red chalk, almost clear effect which gave you a tip to forget it and be satisfied with black and white or sepia or some other color; but, nevertheless, there is no reason why uranium should not be utilized as a reliable and practical toning agent.

As in sulphide toning, the foundation of the final tone is to correctly time the prints and develop them fully, as over-exposure or under-development tends to give warmer tones, usually undesirable. A developer which gives a blue-black deposit, as amidol for instance, that is the most suitable for all prints which are to be redeveloped. The formula which I find to be the best is as follows:

Water, 16 ozs.; amidol, 40 grains; sodium sulphite (des.), 240 grains; potassium bromide, a sufficiency, probably 8 to 16 drops of a 10% solution.

When using this developer you will experience no trouble from blistering or frilling because of the absence of alkali. Another advantage it has is that it is unnecessary to have an acid fixing bath. A plain bath of hypo one to four with the addition of a small amount of acetone-sulphite or sodium bisulphite as a preservative is much more desirable than those compounded with alums and acids.

It is such a timeworn warning to say anything about fixing the prints sufficiently so I shall refrain from doing so, but that will by no means be a hindrance to fading for "Time will get them!" Not next in importance, but equally is it necessary, to

properly wash them, for if you do not the results will be spotty and muddy-looking pictures.

Now possibly there is some misunderstanding as to the term "washing." I knew of one fellow who slapped his pictures into a wash bowl and left them there for an hour, calling that washing. Of course you all know that a chicken wading through water doesn't make soup; neither does a print soaking in water wash it. The water must be constantly changed in order to entirely eliminate the chemicals and this is best effected by using trays or some of the washing tanks which are to be obtained at most any supply house.

What's the use of washing before toning? There is no use if you want your prints reduced. The hypo unites with the potassium ferricyanide, forming Farmer's reducer and you know the rest; if you don't just try it.

You say "What's the use of all this lecture on making prints and washing? What does that have to do with toning?" That is just the idea; the success you have in toning depends on how successful you are in properly making the original. It is like enlarging from a small negative, the faults are greatly magnified. When you can make a print whose faults are so small that they will stand magnifying, then it is possible to tone with uranium and get clear whites and snappy, brilliant prints. The formula which I use and find very satisfactory is compounded as follows:

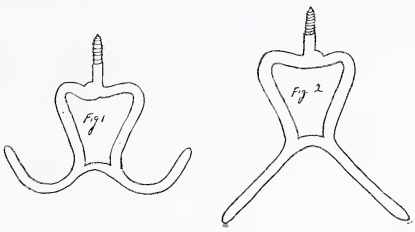
Water, 8 ounces; potassium ferricyanide, 32 grains; uranium nitrate, 48 grains; hydrochloric acid, half ounce. Immerse the dry print in this till it tones to the proper shade, then place it in a 20% solution of hydrochloric acid for five minutes and wash for ten to fifteen minutes.

Uranium is a peculiar metal and you may have to blame it for a great many things but if you persevere you will ultimately become its master and gain confidence enough to use it quite often.

TYOL BUSH.

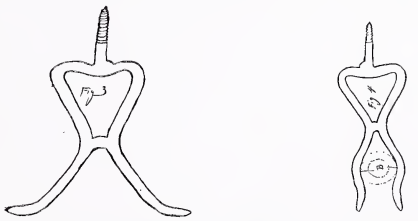
A HANDY RACK FOR GRADUATES.

In need of a rack to hang my graduates on one day I made the following, patterned after some I bought one day in New York, but so long ago I do not know where they can be had; and as the ones I



made answer exactly the same purpose I will in the future, make all my own.

For twenty cents buy a dozen coppered clothes hooks, those made of wire to screw on the under side of a shelf, Fig. 1, and bend the end to the shape of Fig. 2. Then bend the same ends again as in Fig. 3. With a piece of ⅜, ½, and ⅝ inch gas



pipe for a guide over which to bend the ends as in Fig. 4, place the pipe of which ever size you wish to use at the place B in Fig. 4, dotted lines show the pipe in place, and bend again, when you now have a clamp in which you can hang your graduates upside down without danger of knocking them off your table or shelf.

W. H. BROADWELL.

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When drying films and no clips are handy, I have always found that a pasteboard box pinned to the two corners of the film answers the purpose. The opposite edge is pinned by the two corners to the edge of a shelf.

H. BISGEIER.

Items of Interest

SPECIAL CAMERA WILL SNAP HALLEY'S COMET WHEN IT CROSSES THE SUN ON MAY 18.

A special astronomical camera has been set up at Honolulu, which is expected to catch some interesting pictures of Halley's comet, when on May 18 it completes its 3,100,000,000-mile trip around the sun, and begins a similar journey all over again. Dr. John H. Brashear said to-day that on that day the head of the comet would cross the solar disk, and the phenomena would be plainly visible in the Pacific Ocean.

It will take the comet only 58 minutes, he said, to cross the sun's face, and at that time it would be possible to determine how much solid matter is in the comet's nucleus, for all solid portions over ten miles in diameter would be indicated by shadowed spots against the sun's background.

The comet on that day will be only 15,000,000 miles away from the earth, and consequently will be brighter than at any other time. The experiments in Honolulu are being made by the American Astronomical and Astrophysical Society.

* * *

THE PHOTOGRAPHIC SHOW-GIRL IN ADVERTISING.

No one nowadays seriously contends that photography is not an art; and similarly most students of advertising readily admit the increasing service that art renders to the science of salesmanship.

As a scare headline is to a news paragraph, so is a striking picture to a business announcement.

The picture may arrest attention by its novel or humorous treatment of an incident, or it may lure the reader's roving eye by the esthetic appeal of the beautiful.

It will be pretty generally conceded that the attractive power of a beautiful woman is great. It can't be measured in foot-pounds or dynamic units; it can't be compared with any other living force in the world; and that British advertisers are realizing the headline value of the eternal feminine is proved by its increasing prominence in our advertisement sections and billboards.

In this respect, the advertisers are following the lead of the editors of our most popular magazines and papers. Twelve out of the twenty London periodicals that matter, depend for their vogue almost entirely upon their pictures of pretty girls, drawn mostly from that fruitful source—the stage.

Every year more and better pictures of stage celebrities are published and every season King Edward and his suite spend more time seeing plays; and in consequence the show-girl becomes more powerful every day, as the reigning goddess of the press and the advertiser.

Since the "Belle of New York" first came to London with its boatload of beauties, the show-girl has influenced the destiny of playhouse and newspaper to an amazing degree. The small single-column portraits soon swelled into whole-page pictures, and the mechanical "Odol" smile of the front-row ladies has gradually given way to a more pensive and less contortionistic expression. The creations of the costumer and corset-maker rendered less slavishly, and filmy drapery arranged with an eye to artistic effect, gave the portraits a *cachet* and distinction that called for more than a passing glance.

One began to recognize these prints as something different, to watch out for them, and eventually to be conscious of a modest signature—the then unfamiliar words "Elwin Neame," the name of the camera-artist who supplies more beauty pictures for English advertisers than any other worker in London.

Neame's advent, though swift, was silent; a new novelist of equal ability would have been boosted and interviewed till his name became as familiar as a new toilet soap or patent medicine. But the British public is peculiarly slow and flat-footed where the arts are concerned, and only a moderate proportion of editors and advertisers can tell the difference between the work of one artist and another, especially when it is photographic.

After Neame had been showering showgirl and actress portraits over the illustrated press for a year, the *Daily Mirror* started the beauty competition craze, and offering a prize of $500 for the most lovely specimen, engaged various leading artists to select the most promising from the avalanche of photographs that threatened to "snow under" the offices. The outlook became cloudy and dull for the editor's pronouncement of "discovering and determining the loveliest woman in the world," for it seemed as though all the dime photographers in England contributed; and amid the thousands of faces there didn't seem a ray of hope.

The situation and the competition editor were saved by Neame, who happened in at the psychological moment with some of his "head studies." He was invited to select the most promising portraits and photograph the senders at the *Mirror's* expense. He picked out the picture of Miss Lilian Ivy Close, and got her to pose for him. She won the prize, and got more free advertising for a season than any other girl in England. All the selling force of the Northcliffe block of publications was brought to bear upon the hundreds of thousands of postal cards and photogravures of the winner that were sold, over a million copies being absorbed by Great Britain, and nearly as many by France and Germany.

If this were a ladies' paper, I should be tempted to relate the romantic sequel to the Lilian and Elwin co-operation, which has been made a permanent, not to say a life-long agreement.

The great stars of our social and theatrical constellations soon formed motor queues outside Neame's studio. The exclusive photographic societies and salons ceased to exhibit his work which they decided was too "popular" to be artistic, and various other evidences of success came with a rush to the youngest photographic beauty specialist in London.

Sitters often say: "But I must see Mr. Neame; I came to be photographed by *him.*" "I *am* Elwin Neame," he says. "Oh, I'm so sorry; I thought you were the boy" is the usual reply.

As a matter of fact, Neame to-day is twenty-three, but doesn't look it. He was studying at the Bristol School of Art when only twelve, and at sixteen, after winning the medal for black-and-white work, he distressed the professors by exchanging brush and palette for the camera. At nineteen, he scored his first success with a portrait of Miss Zena Dare, the heroine of musical comedy and postal cards innumerable; and when twenty he started a studio on his own account, opposite the little old house in the garden where Sir Philip Burne-Jones painted his biggest pictures.

No little of Neame's success is due to the considerable studies he has made of the old masters of which we have so splendid a collection in our National Gallery. He has made the closest analysis of the work of Greuze, Correggio, Cosway, and the other pictorial feminists, his specialization of the arrangement of drapery and the subtle folds of semi-transparent tissue over flesh being traceable to their early influence.

The first duty of the artist concerned with lovely woman, Neame avers, is not to portray her realistically (often another way of saying awkwardly), but idealistically; to render her as gracefully as may be, and if possible only in one of the rare moments when she is looking her best. The essential qualities are tact, technique, and artistic perception. There are various expedients for inducing the fleeting expression—coy, pensive, scornful, or ecstatic—which typify a woman when the spirit of beauty is strongest upon her.

Neame has discovered a way of inspiring his sitters—of getting the utmost esthetic effect out of them—by what he calls his "hat trick.' The old saw has it that the way to a man's heart is through his stomach, but Neame declares that the

way to a woman's *amour-propre* is through her hat! In his studio are several big cardboard boxes bearing the signs-manual of our most expensive milliners, and in each box reposes one of his latest and most alluring creations. Just when the victim begins to look bored, nervous, or wooden, he produces from one of the boxes a thrill in the form of chiffon, feathers or flowers, and casually suggests that she "might care to try it on." In an instant the awkward sitter is transformed as by a fairy's wand into a radiant thing of beauty, a living loveliness, her face wreathed in smiles, and the latest joy in hats, and she cheerfully yields pose after pose, full of rapture and charm that no other means could induce.

Neame's chief equipment when at work is an armful of chiffon and a mouthful of pins. His favorite "draped head and shoulders" portrait needs some eight yards of chiffon, and most of the models for his pseudo-classical figure studies are swathed with three or four dozen yards of the material.

The demand for Neame studies as advertisements began with the manufacturers of photographic materials, to exhibit the qualities of their plates, papers, etc., but it wasn't long before the advertisers of cocoas, cigarettes, clothing, etc., etc., came to him for pictures, albums, calendars, and advertising booklets, "à la Neame."

It was the editor of the *Daily Mirror,* who hails from the land of the dollar who recently said of Neame: "Gee, he's good; so good he might be an American!"

—*Advertising and Selling.*

* * *

PICTURES BY WIRE.

English scientists are at present much interested in the problem of telegraphing pictures from London to New York.

In course of a lecture recently delivered before the Royal Society of Arts, Thorne Baker is quoted as saying that Prof. Korn had practically solved a method of sending photographs across the Atlantic by the ordinary cable, and that he himself was endeavoring to perfect a wireless system for the same purpose, which in the laboratory had already given good results.

A series of photographs was exhibited showing the progress that has been made since the first instruments of Prof. Korn were installed in the office of the *Daily Mirror* two years ago. The Korn telautograph and the Thorne Baker telectograph will enable photographs of all kinds to be telegraphed for publication with a fair measure of success. The improvement in the processes of transmission within this relatively brief period is striking.

Editor and Publisher.

* * *

HAS AN ASSASSINATION PICTURE.

A photographic company in St. Petersburg, Russia, is seeking a purchaser for a special film it has been able to take. The price asked is 15,000 roubles. It is a moving picture supposed to have been taken at the time the Corean murdered the Marquis Ito, the Japanese minister.

The company had made arrangements to take views of the commission as it passed through the railway depot, never doubting that it would be privileged to record such an historical event as the assassination of Japan's greatest statesman —at least so the story runs—and they consider $77,200 a nominal figure for the exclusive property.

* * *

It is proposed to encourage policemen to carry cameras and photograph the offense and offender before making an arrest. This would certainly be a step in the right direction, and the process could in many instances be easily accomplished, with the pocket-instruments that are now so common. No doubt there would be abuses of the system, but on the whole it would work a benefit.—*Everywhere.*

* * *

PHOTOGRAPHIC HINTS.

No. 1.

To dry negatives quickly, take three parts wood alcohol and one part formaline, which you can procure at any drug store; rub on plates and dry by the stove and it will leave the film surface so hard that it will be hard work to scratch it.

No. 2.

To dry the postcards so they will not curl, wash in equal parts of glycerine and warm water and allow the prints to dry.

—*National.*

Among the Camera Clubs

[Officials and other members of Camera Clubs are cordially invited to contribute to this department items of interest concerning their clubs.—The Editors.]

Our cover illustration this month is an appropriate spring picture entitled, "Cherry Blossoms," by Mr. Wm. S. Adams, of the Capitol Camera Club, of Washington, D. C. Mr. Adams' picture was the object of considerable attention and praise at the 18th annual exhibition of the club held last year in the club room at Washington.

CAPITOL CAMERA CLUB, WASHINGTON, D. C.

The Nineteenth Annual Exhibition of the Capitol Camera Club, of Washington, D. C., will be held in the Hemicycle Hall of the Corcoran Gallery of Art, May 7 to 15, 1910, inclusive, and will be open to all persons endeavoring to promote the advancement of pictorial photography.

All pictures exhibited will be selected by a jury of artists.

All negatives from which pictures are submitted must be the work of the exhibitor.

Pictures which have been exhibited in former exhibitions of the Capitol Camera Club will not be eligible.

Accepted pictures cannot be withdrawn before the close of the exhibition.

Pictures must be delivered not later than 8 P. M., April 16, 1910, at the rooms of the Capitol Camera Club, 1010 F street, N. W., Washington, D. C.

For further information concerning the exhibition address the Chairman of the exhibition committee.

Wm. T. Wade, 63 Seaton Place, N. W.

ROCHESTER CAMERA CLUB, ROCHESTER, N. Y.

The Eighth Annual Exhibition of the Club will be held in the Club rooms, April 13th to 16th. The entries indicate one of the most successful ever held.

S. P. Hines, *Secretary.*

The convention of the Professional Photographers' Society, of New York, was held in the Metropolitan Life Insurance Building, April 6th, 7th, and 8th. Illustrated lecturers, talks on practical advertising, and exhibits were the order.

TOLEDO CAMERA CLUB, TOLEDO, OHIO.

Mr. Herbert W. Faulkner, a painter of beautiful dreams, of enchanting woodland scenes, of active street life, and who has caught the poetic spirit of much-painted Venice and the Alhambra, was a visitor at the March meeting of the Toledo Camera Club. Mr. Faulkner is a man of rare talent and he delights to talk to those who are interested in things artistic. He gave the club much useful information and he made a most excellent impression on his hearers. Mr. Faulkner's paintings and water colors of Venice and the Alhambra, are now hung on the walls of the Toledo Museum of Art and his description of the paintings was not the least delightful of his talk.

On March 14th, the club had the English set of slides that are now in this country and collected by the editor of one of the English photographic magazines.

There are about 125 slides representing most every subject. It is their interiors and snow scenes that make them wonderful. These two subjects are handled in a way separate and apart from anything heretofore shown. Their landscapes are large scopes of territory, uninteresting and unwarranted. On the same night the slides from the New York Camera Club were shown and they also are good. We think it a happy thought to be able to see the work of two such sets of workers and the comparison was far from odious. There was glory enough for all.

C. C. Taylor, *Secretary.*

THE CAMERA CLUB, NEW YORK.

On Friday evening, April 1st, a lecture was delivered by Mr. Malcolm Stuart, in the club parlors, which were well filled with an audience who freely applauded many of the beautiful pictures shown. The subject of the lecture was "Climbing in the Canadian Rockies," and in introducing it, Mr. Stuart showed the outfit used and explained the uses of the ice-axe and other articles of the accoutrement. Then by means of very realistically colored slides he led his audience from Vancouver over the peaks and glaciers of the Selkirk range to the Rockies, showing slides that well illustrated not only the dangers from avalanches, rockslides, and crevasses, but also the magnificent views of mountain and valley scenery to be obtained from the summits of many of these lofty peaks. A particularly pleasing series of pictures was of Lake Louise, each picture having been taken from the same spot but on different days and under different weather conditions. His pictures of some of the mountain flora, such as Indian Paint-brush, Mountain Twin-flower, and Mountain Syringas were equally charming, and were deservedly applauded.

The spring exhibition of members' work was opened on Saturday, April 9th, when afternoon tea was served and a musical program rendered.

TWENTY-THIRD STREET Y. M. C. A. CAMERA CLUB.

On Monday, March 21st, an illustrated talk on the manufacture, exposing, and development of the Lumière Autochrome plate was given by Mr. John H. Hallock in the large Auditorium. The talk was well attended and the audience listened with attention while the lecturer described the operations of manufacturing the plates and his own experience in familiarizing himself with the processes of developing, fixing, and finishing the transparencies. Then by means of a specially devised projection lantern he illustrated the beauty and scope of these plates by a series of pictures which gave a very vivid impression of the bright greens of the springtime, the cooler greens of summer contrasting with the warm reds and yellows of roses and other blossoms, the scarlets and browns of autumn and the grays and purples of winter. The series also included several very beautiful sunsets and a few examples of home portraiture in colors.

The autochrome transparencies used as slides by Mr. Hallock were 4 x 5 and 5 x 7, and his powerful light projected them on the screen with great distinctness, bringing out the natural colors of the views with apparently but little loss of brilliancy, and elicited frequent expressions of delight from the audience as well as not a few inquiries as to exposure, stop, etc., which were courteously and fully answered by the lecturer.

THE NEBRASKA PHOTOGRAPHERS ASSOCIATION.

The Executive Committee of the Nebraska State Association held their annual committee meeting in the Lincoln Hotel, Lincoln, Nebraska, February 10, for the purpose of arranging plans for the Convention of 1910.

The Art Hall at the State University was selected as the place of meeting for the Twenty-first Annual Convention to be held on the following dates, September 27, 28, 29, and 30, 1910.

With three national men to serve as judges, we assure you that with their broad minded and conservative knowledge of photography, you can rest assured of a fair rating to all.

If you are a photographer in good standing, in your community and eligible, I will be only too glad to enroll you as a member of the N. P. A., by writing me your desires and to those outside of this state and are not members elsewhere, I will be glad to to enroll you. We have on our enrollment only photographers that are the cream of our state.

What higher credit can you give your studio than being a member of the Nebraska Photographers' Association, and by so doing become a member of the Photographers' Association of America, the highest Photographers' Association in the United States.

RALPH R. ROSZELL,
Secretary N. P. A.,
Beatrice, Nebraska.

Photographic Reviews

We are in receipt of the new Seneca Catalogue, for 1910. This complete book of Seneca goods is certainly beautiful, not alone for its artistic get-up but for its conciseness and completeness, and (if possible) an improvement over all other issues.

Many new models have been added and improvements added to others. Attention is called to the reinforced front of the pocket models, the jarless back on the new improved Seneca View and Camera City outfits, the sliding front on the Competitor, the Penny Picture outfit, the Home Portraiture Stand, and the interchangeable reversible backs for all view outfits. Also a 4¼ x 6½ size has been added to the No. 6, 7, 8, and 9 models. The Filmett and Box Film Cameras are sure to be popular.

A copy of this catalogue will be fowarded to any reader of the PHOTOGRAPHIC TIMES upon request to the Seneca Camera Mfg. Co., Dept. D., Rochester, N. Y.

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The A B C of Photography, by an amateur (Fayette J. Clute), Chicago. Burke & James.

We have recently received from Messrs. Burke & James, of Chicago, a copy of *The A B C of Photography,* by Mr. Fayette J. Clute, which they have recently published in a revised edition. This is certainly a very helpful hand book of photography, being written from the point of view of a beginner, who knows nothing at all about photography, and has everything to learn. "My own days of adolescence as an amateur photographer do not date back to the time when the wet plate process held sway," writes the author in the preface, "and I did not learn to use dry plates and film through glasses stained by the silver bath of the old collodion and albumen processes. I have been in constant touch with the beginner in photography since the time when honors were easy between the veriest tyro and myself, and am to-day enjoying their companionship and sharing their troubles. To me no one is as interesting and companionable as an enthusiastic amateur photographer."

The book itself contains nineteen chapters, of which the following titles give a very good idea; it is eminently practical, and should be of the greatest service to the young amateur: "Principles Briefly Explained," "The Camera," "Lenses," "Shutters," "Finders, Levels, and other Accessories," "Plates," "Films," "What to Photograph," "Exposing the Plate," "The Darkroom," "Developing," "Intensifying," "Reducing," "Further Treatment," "Printing on Solio and Similar Papers," "Printing on Developing or 'Gaslight' Papers," "Trimming and Mounting," "Chemicals," "General Hints and Helps."

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The issue of *The British Journal of Photography* for March 18 is the third of the special "Colonial" numbers in which this old established journal addresses itself specially to photographers and photographic dealers abroad. The enlarged text pages contain contributions on studio matters, including the first of a series of articles for the young professional portraitist on securing different effects of lighting. Mr. Edgar Clifton writes on the care of lenses in the Tropics, Mr. Welborne Piper on the adjustments of the enlarging lantern, whilst a large proportion of the letterpress deals with recent introductions by photographic manufacturers. The advertising pages of the issue reach an enormous total and indicate in the most emphatic way the importance which photographic firms attach to the Colonial user and buyer. Practically every variety of photographic requisite for both professional and amateur

use is here described, and the issue may reasonably claim to be the largest and most representative collection of announcements of those catering for the photographer.

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Les Correctifs du Developpement, 1908, by Ernest Coustet. Published by Gauthier Villars, Paris, France. Price, 1 fr. 75c.

The author treats of the various methods for developing with rapid and automatic developers, developing without the use of a darkroom by means of non-actinic solutions, limits of rational development and the control of the image during development. The various methods for intensifying and reducing.

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Application de la Photographie aux Levés Topographiques en Haute Montagne, 1907, p37 pages, 36 figures and 4 plates, by H. and J. Vallot. Published by Gauthier Villars, Paris, France. Price, 4 fr.

The value of photography to surveying was recognized at an early date by the French and they have always been its greatest exponents. The authors are well qualified to write a treatise on the subject. Henri Vallet is a civil engineer and Joseph Vallot is the director of the observatory on Mt. Blanc. The averager photographer probably would not find the book very interesting but the topographical engineer and railroad surveyor, especially when working in a mountainous or rough country would find their labors much lightened if they used a photo-theodolite. The subject includes a description and methods for using the various cameras suitable for this kind of work. Directions for developing and finishing the plates and prints. Also a chapter on the elements of photographic perspective.

⁂ ⁂ ⁂

Die Roentgenographie in ihrem Photographischen teil, by Dr. Lueppo-Cramer, 1909. One color plate, thirteen text illustrations. Published by Wilhelm Knapp, Halle, a.S., Germany. Price, Mk. 4.80.

Roentgenographie or X-ray photography has become a recognized adjunct to many kinds of surgical examinations. Both the surgeon and the photographer doing commercial or any special branch of photography should know something about X-ray work. The book is divided into seven chapters treating of silver and its combinations in photography, the action of X- and similar rays on silver bromide plates. The care of the darkroom and its illumination, developing X-ray plates, also fixing, washing and drying, intensifying, reducing and printing, and a chapter on some of the strange phenomena of X-rays on plates.

⁂ ⁂ ⁂

Deutsche Photographen Kalender, 1910, twenty-ninth year, Part I. Edited by Karl Schwier. Published by Deutschen Photographen Zeitung, Weimar, Germany. Price, Mk. 2.0.

This handy little pocket companion has been issued annually for twenty-nine years. Besides being a calendar it is also a diary and in addition contains a great many tables and a collection of 652 tested formulæ. It is a very useful book for the progressive photographer.

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Dreifarbenphotographie nach der Natur, by Dr. A. Miethe, 1909, illustrated. Published by Wilhelm Knapp, Halle, a. S., Germany. Price, M. 2.50.

There is but little possibility that the autochrom and similar processes will displace the three-color methods in the near future. While the single plates have the advantage of simplicity they are less accurate in reproducing all the colors. In nature where the colors are usually mixed slight variations in the reproduction are not noticed, but where strong primary colors are met with the single plate methods cannot reproduce them unless they (the plates) contain these colors. On photographing the spectrum the single plates only reproduce those colors which are in the plate, while the three-color methods can record all. Dr. Miethe has devoted considerable time to the study and practice of three-color methods. In his book he touches upon the plates, apparatus, and the exposure; the additive and subtractive synthesis, and the esthetic side of three-color pictures. The book is illustrated with one three-color print and nine cuts.

Trade Notes

[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—The Editors.]

An ideal combination is the Optimo Shutter and the Velostigmat Lens. The Optimo is simplicity itself and gives the greatest possible illumination. The circle of illumination and definition of the Velostigmat is unusually large, which makes it valuable as a wide angle. For sale by all photo dealers and subject to guarantee of satisfaction or refund. Catalogue mailed free upon application, by Wollensak Optical Co., 283 Central avenue, Rochester, N. Y.

☆ ☆ ☆

A marvel of compactness for plates and cut films, is the Sylvar Camera, size of camera being one inch larger than plate and weight under two pounds. Also contains rack and pinion and double length bellows. G. Gennert, manufacturer, New York and Chicago.

☆ ☆ ☆

A catalogue will explain the many advantageous points of the Korona Camera and Pancratic Telephoto Lens. Also to the dealer in your vicinity where same can be inspected or purchased. Gundlach-Manhattan Optical Co., 801 Clinton avenue, So. Rochester, N. Y.

☆ ☆ ☆

Your old negatives of landscapes, seascapes, and woodland views, may be worth considerable to you if you take advantage of the offer of the National Art Novelty Co., of 1451 W. Harrison street, Chicago. Write for quotations giving the number and sizes you have.

☆ ☆ ☆

What a relief is offered to the tired amateur after a day's outing to "cut out" the darkroom and use the Kodak Film Tank for the developing, or Velox papers for night printing. Then also, the choice of tones obtainable in Velox, in surface, or by re-development.

"Nothing succeeds like success," may well apply to those ever ready to serve and help. We are in receipt of the first catalogue of the Photo Crafts Shops, of Racine and Kenosha, Wis., which is unique in itself for its originality alone. To Mr. Bodine, the Keeper of the Shops, credit is due, in his endeavor to set before the public the opportunity to secure in such a condensed and concise form such valuable information regarding developing and printing. It is also original, as the guarantee agrees to refund without delay or parley anything found upon examination to be other than represented. A sample of this catalogue will be sent upon request.

☆ ☆ ☆

As much care should be taken in the selection of your chemicals, as in the selection of your equipment. Hauff's Metol, for your developing will be a step in the right direction. All dealers or G. Gennert, 24 East 13th street, New York.

☆ ☆ ☆

The quality is in Aristo Gold Post Cards. Carbon Sepia or purple tones easily produced. Just print, wash, fix. All dealers.

☆ ☆ ☆

The Bausch & Lomb-Zeiss Portrait Unar Lens has already made its mark—used by the big fellows. Get one on trial from your dealer.

☆ ☆ ☆

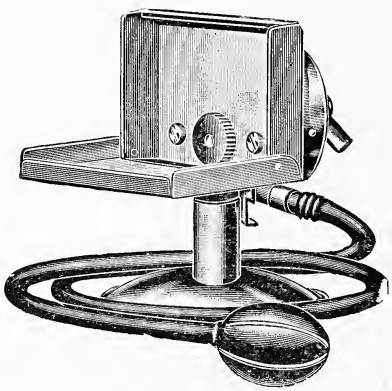
In the mounting of your prints, what is more essential than a good print roller? In the Kodak Print Roller an excellent help is offered to miminize your labor and assure you perfect mountings.

☆ ☆ ☆

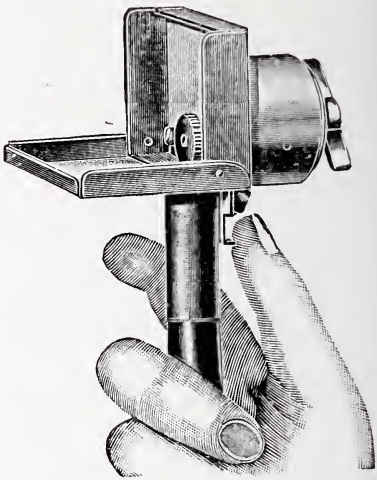
Crisp, clear negatives with gradation, are possible with the non-curlable Ensign Film. Fits all modern film cameras and developing machines. Obtainable from all dealers or direct from G. Gennert, New York and Chicago.

A NOVEL FLASHLIGHT LAMP, BY HENRY F. RAESS.

A novel improvement in flash lamps for compound powders has just been placed on the market by the Berline Aniline Works, 213 Water street, New York City. The improvement consists in the method of igniting the flash powder. Heretofore matches and paper percussion caps have been used, which cannot be depended upon to ignite every time; this is of special importance to newspaper photographers. The Berlin Aniline Works with great ingenuity have adapted a new alloy which when scratched with a file or similar instrument throws forth a bright spark which reminds one very much of the old flint and steel used many years ago to light fires. But the sparks from this new metal are brighter and stronger, in fact they are strong enough to ignite a gas jet. In the new flash lamp this alloy which is called "Pyrophorous Metal" is used in the shape of a small rod against which a disc of steel presses, the edge of which is corrugated. The steel disc is revolved by a sort of clock work controlled by the finger,



which, on pulling at the projecting piece, releases the spring, causing a rapid turning of the steel disc, which immediately throws a spark. One "Pyrophorus Metal" rod will yield innumerable sparks, when it may be replaced at small expense. We also wish to call attention to the novel "Agfa" flash powder. All flash powders (excepting the Afga flash powder), depend entirely upon the magnesium or aluminum or both to furnish the light; in the case of the Agfa powder these compounds which furnish the oxygen for the burning of the magnesium also emit light as they consist of the oxides of the rare earths such as used in the familiar incandescent gas mantle, of which the brilliancy is well known. This



makes the Agfa flash powder a great light giver, as much less is required for a picture, reducing both expense and smoke. It is also safe, and cannot be ignited by friction or exploded by a blow; in fact so safe is this flash powder, that the postal authorities permit it to be sent through the mails. For more complete information write the Berlin Aniline Works for their booklets.

☆ ☆ ☆

Engel's Art Corners for mounting prints and postcards or any kind of pictures, are quick, effective, and most convenient. Slip an art corner onto each corner of the picture, moisten the adhesive back and press corners firmly onto the mount. Useful for many purposes. Packages of 100, 10 cents. Light and dark gray and sepia. Gold and silver, 25 cents per 100. Burke & James, 118 W. Jackson Boulevard, Chicago, Ill.

☆ ☆ ☆

Century Quality and Century Cameras are synonymous. Photographic efficiency, combined with substantial construction and richness of finish constitute the Century products.

Classified Advertisements

Advertisements for insertion under this heading will be charged for at the rate of 25c. a line, about eight words to the line. Cash must accompany copy in all cases. Copy for advertisements must be received at office one week in advance of the day of publication, which is the fifteenth of each month. Advertisers receive a copy of the journal free to certify the correctness of the insertion.

Rates for display advertising sent on application.

THE PHOTOGRAPHIC TIMES PUBLISHING ASSOCIATION, 135 W. 14th ST., NEW YORK

GEORGE B. CARTER, President. D. RANDOLPH COOK, Secretary and Treasurer.

STUDIO FOR SALE.—A splendid Photographic Business in a live, manufacturing city of 8,000. Electric lights, paved streets, best water. The place will inventory $750.00 at a fair appraisal. Rent, $12.00 per month, includes fine living rooms and bath. Fine reception room, large skylight, best of apparatus and framing tools, stock of moldings, etc. As I am going into another business, will sell this place, complete, with good will, for $500.00. Inquiries solicited, as this place will bear the closest inspection. Address C. P. FERRIS, Torry, Pa.

AMATEUR photographers! 12 sheets 4x5 Aurum sepia photo-paper, with toning powder, mailed for 10c., silver. THE AURUM CO., 522 East 138th Street, New York.

Artura Enlargements

Made on Artura Carbon Black Paper from any size film or plate negative

8 x 10	. . .	20c. each
11 x 14	. . .	45c. "
14 x 17	. . .	60c. "

Postpaid.

Work guaranteed. Negatives returned.

Bodine's French Pictorial Lens for those soft, sketchy effects that make prizewinning pictures. For landscapes or portraits, speed f 5. Three sizes, 3 1-4 x 4 1-4 to 5 x 7, in cells to fit any standard make of shutter. **Price $5.00.**

High grade developing and printing for amateurs. Supplies for Platinum, kallitype and carbon workers. These and other new and interesting specialties described in our new catalogue, a copy of which will be sent free upon request. Photo supply dealers and finishers send for our money-making offer. Representatives wanted everywhere.

The Photo Crafts Shop, (Dept. D) **Racine, Wis.**

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FOR SEPIAS

Cold or Warm Tone. 10c for Sample.

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During the next three months, we will offer from an over-stock, some of the best bargains ever put before our customers, in the Camera and Lens line. New address:

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NEW YORK CAMERA EXCHANGE.

OLD NEGATIVES.—We are in the market for all you have. Write for quotations, giving sizes and quantity you have. NATIONAL ART NOVELTY CO., 1451-3-5 W. Harrison Street, Chicago, Ill.

FREE—A 14k FOUNTAIN PEN (worth $1), and 10 other useful articles, with each membership. This offer holds good only while they last—first come, first served. Send a stamp to-day for the biggest offer ever made by anyone. CORRESPONDENCE CAMERA CLUB, BOX 61, HELMETTA, N. J.

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POST CARDS

AND SOUVENIR ALBUMS

FINEST AMERICAN MADE

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Every Photographer, the novice, amateur, professional, can save 30 per cent. on something indispensable. YOU WILL HAVE TO HAVE IT SOONER OR LATER. This valuable tip will be given by us to get you acquainted with the best photographic magazine. Your name and address will bring to you sample copy and the full information.

AMERICAN PHOTOGRAPHY

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Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

TO THE WOODS.

The woods now take on their usual spring beauty and all nature invites you to come out and spend a day. Spring flowers are preparing a pretty welcome for the coming summer days—outdoor Kodak days.

You are probably planning your first walk or ramble into the woods and meadows for wild flowers and pictures too, for what would the expedition be without pictures of the party to permanently record the pleasures of the day. A picture of Alice sitting on a fallen tree trunk arranging the blossoms she has picked, or a picture of Frank bringing water from the spring, or a picture of the "bunch" at lunch. "Bunch at lunch" is not intended as a spring poem, but there is poetry in such a picture—poetry for the days to come in all pictures of these outings.

The Kodak, on a trip of this kind, is fully as important as the lunch—we'll leave it to a vote of all the members.

The film is as important as the Kodak in the making of the pictures—that's why we supply the Kodak with a Kodak film thoroughly dependable—Eastman N.-C.

The development of the film is as important as its quality — therefore we make the Kodak film tank and supply tested chemicals.

The print itself is the final destination and here, with the different brands of Eastman paper, you have a choice of finish and color almost endless in variety—all easy to work—all of the highest quality.

Put a Kodak in the lunch basket when you start and a set of prints in your Kodak Album when you get back. Every time you open the album, winter or summer, you make the trip again, and what's better you may take friends along with you on this album trip that failed to get in on the original expedition.

Kodak convenience and simplicity has made it possible to bring the beauties of nature and its pleasures into the home. It's a way the Kodak has. The Kodak way.



VELOX

You can, with some one of the different grades of Velox paper, produce just the right effect from all of your Kodak negatives, whether the negative is thin and flat or full of contrast—whether it requires a print showing fine detail or a broader effect.

Then, in addition to this choice of contrasts and surfaces, you have the choice of tones—black or sepia. Most negatives look well printed in black and white, but some will look still better finished in sepia.

Royal Velox is a paper especially adapted for sepia prints. It is coated on a cream tint stock which, when the print is finished, is in perfect harmony with its sepia tone. Royal Velox has an exceptionally pleasing surface suitable for almost any subject—just a slight lustre and a light grain which produces a print that will please the most exacting critic.

You know all about making black Velox prints, but do you know how easy it is to make Velox sepia by redevelopment. This process is simply a continuation. After fixing the black print it is thoroughly washed to remove the Hypo—then bleached and redeveloped. The bleaching and redeveloping require only a few minutes time—a very interesting process, producing beautiful sepia effects.

For your convenience we put up the necessary chemicals—both bleaching agent and redeveloper—in one package, sold by all dealers under the name

VELOX REDEVELOPER

4 oz. bottle, - - - -	$ .50
2 oz. bottle, - - - -	.30

Small size sufficient for 150 4 x 5 prints.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*



THE KODAK FILM TANK.

The "Kodak Film Tank" has many advantages over dark room development.

First let us consider quality, as that is the most important thing to consider when making photographs. The quality of tank developed films is perfect. Every exposure that is within the latitude of the film is developed to its full value. The negatives are clear and sparkling when developed in the tank—no fog from unsafe dark-room light.

As to convenience — well, everybody knows that tank development is the easiest and most convenient. In the first place, no dark room is necessary—the whole operation is one that can be carried on in daylight. This means that you can develop your films where and when you please instead of waiting until such a time as you can get a room sufficiently dark.

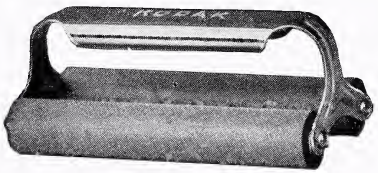
Any room in the house or all outdoors is your dark-room with the "Kodak Film Tank" and right here is another decided advantage.

Supposing you make a trip into the country to get a picture of the old mill or a trip along the banks of your favorite stream. It is an ideal day with the foliage or blossoms just out enough to be pretty —with the light just right—with everything as you wish it. Surely this is the day to get the effect you want—the day you have been waiting for and the day it will be hard to duplicate.

With the "Kodak Film Tank" you need not wait till you get back home to find out whether the negatives are as you want them. Develop them on the spot and you'll know.

The tank outfit is not large and cumbersome and you can develop negatives with it "in the shade of the old apple tree" and produce better quality than produced in the well appointed dark-room of dark-room days.

"The Kodak Film Tank"—the necessary powders for development and fixing, are all ready for use, and your dealer can supply you. See him about it now.



KODAK PRINT ROLLER

A handy addition to your Kodak outfit.

For rolling prints into contact with mounts or album leaves when mounting with paste or glue.

Kodak on the handle means quality in the roller.

PRICE, FIFTY CENTS
at all dealers.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

TIME EXPOSURES.

Kodaking without a tripod is right on most occasions — for instance, on the vacation trip, the fishing trip, on the golf links, at the park or when touring. It is on such occasions you want to catch permanently with a Kodak eye all the scenes of interest — scenes of action— scenes as they happen and scenes which must be taken without preparation or hesitation.

There is another side to Kodaking— the serious side we will say when pictures are made with premeditation. You undoubtedly know of a pretty glen or lane—something out of the ordinary which is in your vicinity. Possibly the light will not permit of a snap-shot and there is nothing in just the right position to set the Kodak upon. Here is where the tripod is necessary. With a tripod you can place the Kodak in exactly the right position and make a time exposure, thus getting a full timed negative.

Then again, even in bright places where a snap-shot is possible you may wish to make a picture with trees, shrubbery, etc. in the near foreground. With a focusing Kodak you will naturally want the nearer objects sharp and will, of course, focus for them at the distance you estimate them to be from the Kodak. This will throw the middle distance and background out of focus and may thus spoil the general effect of the picture.

With a tripod you can set your Kodak rigid at the desired point and set your focus at the 100 ft. mark on the focusing scale, stop down the lens to 64 or 128 on the diaphragm indicator, give a short bulb exposure—say from ½ to 1 second in length in a bright light and get a picture as sharp as a needle in foreground, middle distance and background. By stopping down the lens you increase its power of definition.

The tripod is useful on many occasions such as we have mentioned and also when making portraits, interiors—in fact when photographing any subjects where time exposures are possible. There is an Eastman Company tripod for every size and variety of Kodak, and if you have no tripod you should get one and secure for yourself the many advantages of tripod photography.

These tripods are well made and built with special reference to lightness and convenience, combined with the necessary strength to make them rigid.

The Bulls-Eye Tripod.



LIGHT AND RIGID.

Fitted with an aluminum revolving head to which is attached the socket screw —all in one.

Made of selected maple, with brass fittings.

For Kodaks not larger than 4 x 5

PRICE, $1.50.

Your dealer can supply you.



ROYAL VELOX

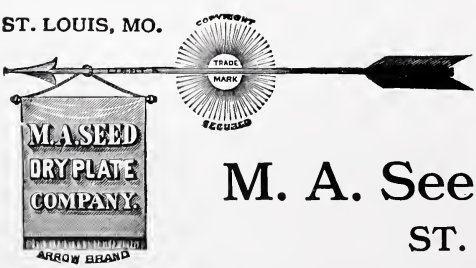
A delicately tinted cream paper---especially beautiful when prints are re-developed Sepia.

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EASTMAN KODAK CO.,
ROCHESTER, N. Y.

SEED

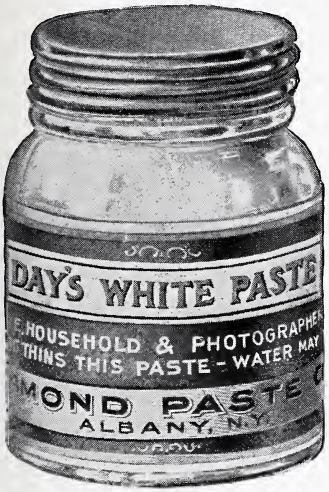
is dry-plate perfection.

ST. LOUIS, MO.



M. A. Seed Dry Plate Co.

ST. LOUIS, MO.



DAY'S WHITE PASTE

is scientifically prepared especially for fine photography and art work.

NEVER SPOTS because it is absolutely neutral—cannot injure the finest paper or fabric.

NEVER WRINKLES because it is milled to the smoothness of a cream, the fineness of the particles insuring its

PERFECT ADHESIVE QUALITY

Remains in perfect condition until wholly used up, which makes it the cheapest you can buy in addition to your getting more in a package.

DAY'S ½ pint, 1 pint, and 1 quart Jars, hold full 10, 20 and 40 ounces—not 8, 15 and 32, respectively. You get most for your money in the 6 lb. and 12 lb. pails. 6 lb. pail, $1.00.

FREE SAMPLE SENT ON REQUEST.

DIAMOND PASTE CO., 70 Hamilton St., ALBANY, N. Y.

Established 1840. Incorporated 1892.

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COMMERCIAL
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BLOTTING PAPERS

Made in Highest Photo. Finish
and Chemically Pure.

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FILM

Made for and worthy of the

Kodak

Look for Eastman N-C on the box—Kodak on the spool end.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

PRACTICAL SUGGESTIONS
REGARDING THE
SELECTION & USE
OF A
PHOTOGRAPHIC EQUIPMENT

The BEST Photographic Book Published.
The ONE Book you NEED.

TABLE OF CONTENTS.

Section	I	Classes of cameras and lenses.
Section	II	Selection of camera and lens.
Section	III	The "Kodak" and how to use it.
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Section	VI	A practical developer and how to compound the same.
Section	VII	Negative development.
Section	VIII	Velox printing.
Section	IX	Re-developing.
Section	X	Additional practical suggestions.

PRICE $1.00 NET.

A. K. HANKS, Member: The Camera Club, New York City.
Publisher and Author, 33 North 15th Street, East Orange, N.J.
Orange Camera Club, Orange, N. J.

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TO PHOTOGRAPH ISN'T ALL

TO KNOW is the Other and Better Part.

The Photograph merely makes a record of what you have seen and known. Most photographers like to use the camera in nature, and for those who wish to know there is no better help than

The Guide to Nature

Arcadia:
Sound Beach, Connecticut.

Send 10c for a copy, or $1.00 for a year.

No free copies. Is worth too much; costs too much to distribute free.

Taken with the Optimo Shutter and Velostigmat Lens.



A recent purchaser calls the Optimo Shutter with Velostigmat Lens

AN IDEAL COMBINATION,

and it seems as if he is right in so designating it as it is not only theoretically ideal but it gives ideal results when in use. Shutters of the focal plane type are not only bulky but awkward to operate and show distortion in the objects photographed, while the Optimo takes the whole photograph *at once*, so cannot distort. It has the speed because the leaves revolve and *fly through* in making an exposure; it has five leaves which show star shaped opening as soon as the exposure is begun, thus giving greatest possible illumination, and lastly, is simplicity itself in operating. The Optimo has all speed from one second to 1/300 of a second (actual), the latter being fast enough for any work. The Velostigmat Lens, F 6.8, is what its name implies (fast, stigmat), and it is not only fast but gives that crisp depth of definition which makes the objects photographed "stand out" from the background and gives it all over the plate. The circle of illumination and definition of the Velostigmat is unusually large, and it covers fully a plate one size larger than listed with full aperture, which makes it valuable as a wide angle.

The Optimo and Velostigmat, and other "Wollensak products," are for sale by photo stock dealers everywhere and are subject to our guarantee of satisfaction, or money refunded.

Send for catalogue and booklet, "The Photographic Quartet." We mail them to you without charge.

Wollensak Optical Co.,
283 Central Avenue,
ROCHESTER, N. Y.

IF you want the

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Inks

Typewriter Ribbons **Carbon Papers**

Order them of

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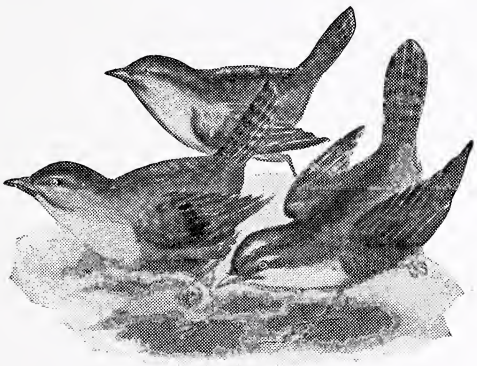
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Lintless Photo Blotting

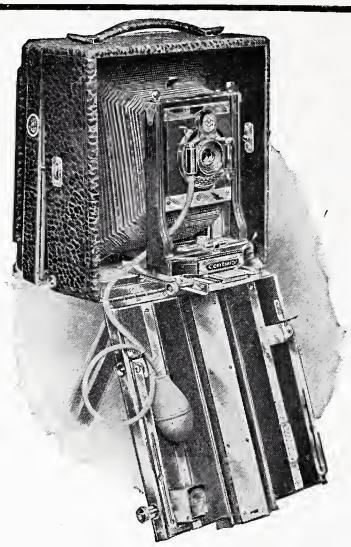
Chemically Pure



Non-Linting

Made by WRENN, Middletown, O.





Century Cameras

The highest degree of photographic efficiency, combined with substantial construction and richness of finish constitute

CENTURY QUALITY.

Our Catalog, free on request, fully describes Century Cameras, Cirkut Cameras and Century View Cameras.

CENTURY CAMERA DIVISION,
EASTMAN KODAK CO. Rochester, N. Y.

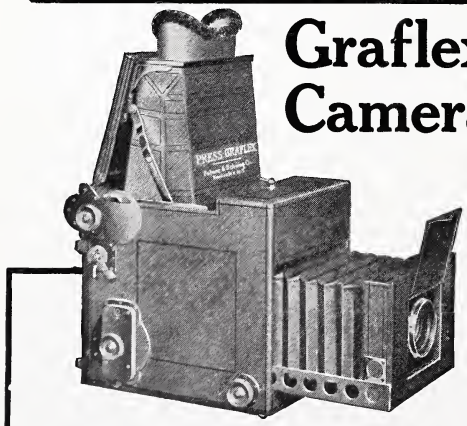
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WORONOCO BOND
for
your business letter-heads

LAFAYETTE LEDGER
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Your printer will know.

John F. Sarle, 58 John St.,
Sole Agent for New York



Graflex Cameras

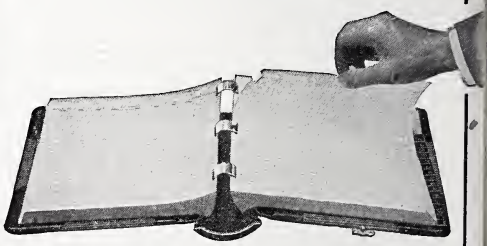
Some things you can do with a Graflex

Make exposures from time to 1-1000 of a second.
Make "Snap Shots" indoors.
Make instantaneous exposures on dark days.
See the composition of the picture, right side up, full size of negative up to the instant of exposure.
Secure better photographs than with any other camera.
Graflex Cameras may be used with Roll Film, Plates or Film Pack.

Graflex Cameras from $60.00 to $200.00.
Catalog free at your dealer's, or,

Folmer & Schwing Division
EASTMAN KODAK CO.
Rochester, N. Y.

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Showing the facility with which a leaf may be inserted or removed.

Takes up 2½ inches less space in safe than other loose leaf ledgers.

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The last leaf can be as easily inserted as the first. We can make our Binder to fit any sheet you may be using. Are you interested? If so, write for our Catalogue, and further information.

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"World"

The Original Photo-Finish Blotting

The purest and best from beginning to end

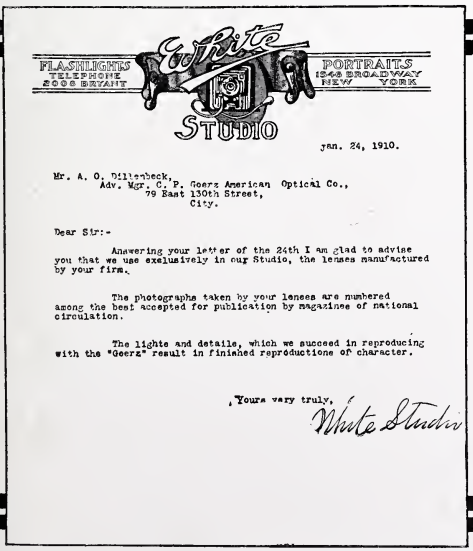
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Richmond, Virginia, U. S. A.

White, whose photographs are most extensively reproduced by the genera magazines in their reviews of the stage, uses Goerz lenses exclusively. Read his letter.



FLASHLIGHTS TELEPHONE 2006 BRYANT — White Studio — PORTRAITS 1540 BROADWAY NEW YORK

jan. 24, 1910.

Mr. A. O. Dillenbeck,
Adv. Mgr. C. P. Goerz American Optical Co.,
79 East 130th Street,
City.

Dear Sir:-

Answering your letter of the 24th I am glad to advise you that we use exclusively in our Studio, the lenses manufactured by your firm.

The photographs taken by your lenses are numbered among the best accepted for publication by magazines of national circulation.

The lights and details, which we succeed in reproducing with the "Goerz" result in finished reproductions of character.

Yours very truly,
White Studio

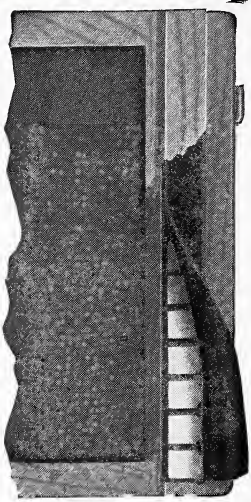
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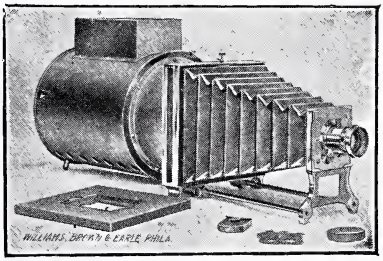
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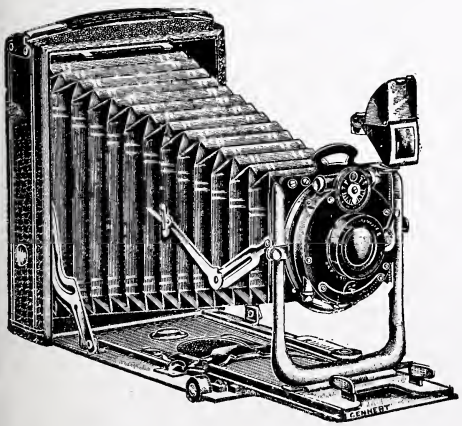
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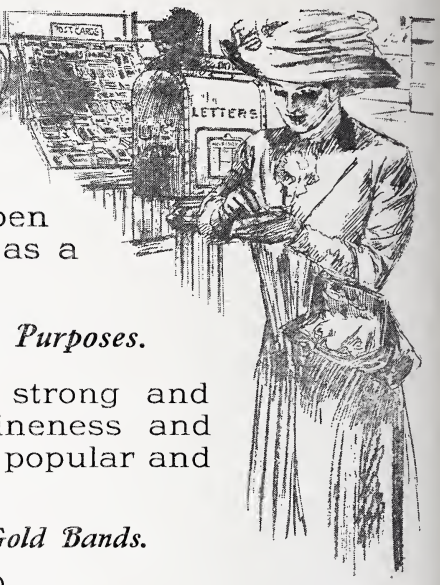
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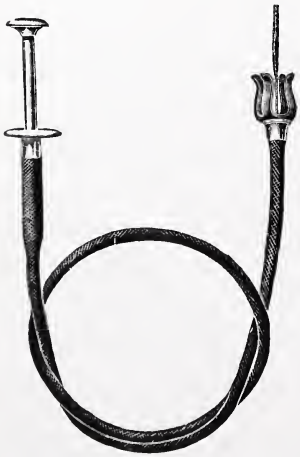


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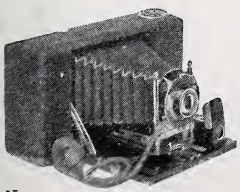
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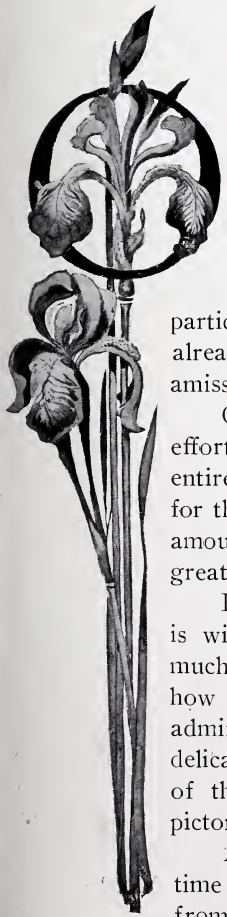
The Photographic Times

VOLUME XLII MAY 1910 NUMBER 5

FLOWER PHOTOGRAPHY.

With Illustrations.

BY DAN DUNLOP.



ONE of the most interesting and fascinating of all applications to the Black Art as a means of picture-making is probably Flower Photography. When we consider the enormous number of workers who practise photography as a fine art, one feels surprised that comparatively few devote much of their study to one of Dame Nature's most charming of all gifts. Why so many workers shun this particular study it is difficult to imagine. Have they tried and already failed? If so, perhaps a few practical notes will not go amiss here.

One cannot expect to be entirely successful in our initial efforts. To be a successful flower photographer we must be in entire sympathy with them; cultivate a certain amount of love for them; handle them carefully and tenderly, and with a goodly amount of patience and perseverance your troubles should be greatly minimized.

Ruskin has taught us in his writings that nothing in nature is without its own particular beauty. Consider, he says, how much more you can see to reverence in the work of masters, and how much more to love in the work of nature. Who can fail to admire the beauty of the flowers of the fields and hedgerows; the delicate gems of the greenhouse, and the gorgeous specimens of the garden? They all afford most beautiful material for pictorial photography.

At all times of the year, be it summer or winter, seed time or harvest, we have an endless variety of floral forms, from the simple snowdrop in winter to the gorgeous rose in summer, each one appearing in its own season. Even during the winter—especially the dreary, foggy, wet weather when outdoor

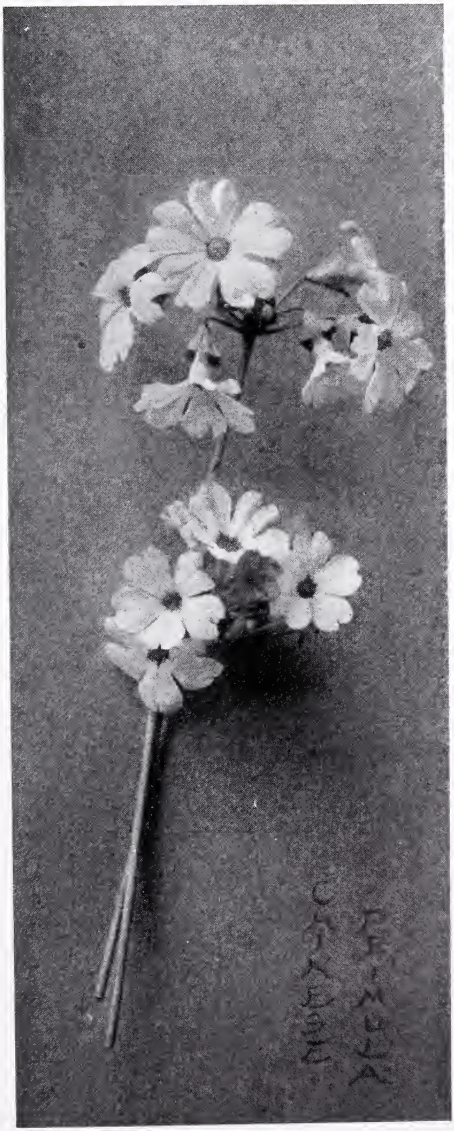
photography is at a standstill—many valuable floral studies can be obtained in the warmth and comfort of your own home. What a marvelous scope we have in this particular study, and what a wide field we cover. One could almost devote all their spare time to the study of wild flowers alone, from the simple little buttercups and daisies that grow by the wayside to the stately clustering lilac and rhododendron that stud the woodlands. The flower photographer is never allowed to go idle for the want of material. During the winter we have so many different varieties of chrysanthemums and narcissus, followed by tulips and hyacinths in the early spring, each one having a pictorial or decorative value of its own. Then when the summer appears and nature's mantle is adorned with the fruit blossom of the apple, pear, and cherry trees, the hedgerows are a perfect mass of the milk-white hawthorn, and the wild rose and bramble blossom entwine each other in all their fantastic beauty and natural form. It is then that the flower photographer is overwhelmed with work. Everything seems to have appeared all at once. The summer sunshine has wrought such a marvelous change in everything, and nature is looking quite at her best. As the summer advances our horticultural friends increase and such an endless variety of beautiful floral forms appear that to our artistic sense the difficulty is what to photograph first.

Flowers being delicate things require very careful handling. The slightest breath of wind, the slamming of a door, or the passing of a vehicle in the street, may cause the flowers to shake and utterly spoil our efforts. Many amateurs who attempt flower photography generally court failure by the choice of unsuitable backgrounds. The best plan is to have two or three shades of mounting papers beside you of a size say about 24 x 20, also a few mounting boards of the same size, the colors most useful being two shades of brown, light and dark, and a warm gray. With this simple material you have an endless choice of backgrounds. When you want a graduated effect in your background you simply curl the mounting paper into a semi-circular shape and you will have no difficulty in its retaining that position as long as you desire it. The mounting paper is also useful when taking flowers in a vase. You can fix up your mounting paper and make it do as a background and a support for the vase, thus avoiding a straight line running across your picture.

When flowers are to be photographed in conjunction with a vase, it is advisable to use as plain a one as possible. Highly colored and gaily decorated vases are to be avoided. The most suitable I can recommend are those plain terra-cotta vases, and they can be had in almost any shape or size you wish from any of the earthenware merchants. The surroundings also should be plain. A light-colored polished mahogany table is often found to be a suitable support. The reflection of vase and flowers on the polished table makes a most agreeable and pleasing picture. When flowers are to be photographed without a vase being shown, any sort of receptacle will be quite suitable, provided they keep your flowers in the desired position.

Another very effective method of composing flowers for a decorative effect is to select the number of blooms you wish to make up your grouping, and by


SNOWDROPS


PRIMULA
CHINENSIS



carefully pinning them up against a plain colored mounting board, taking care that you keep them a little apart from the actual background to avoid a "stuck on" effect. The illustrations "Snowdrop" and "Campanula" were photographed in that manner.

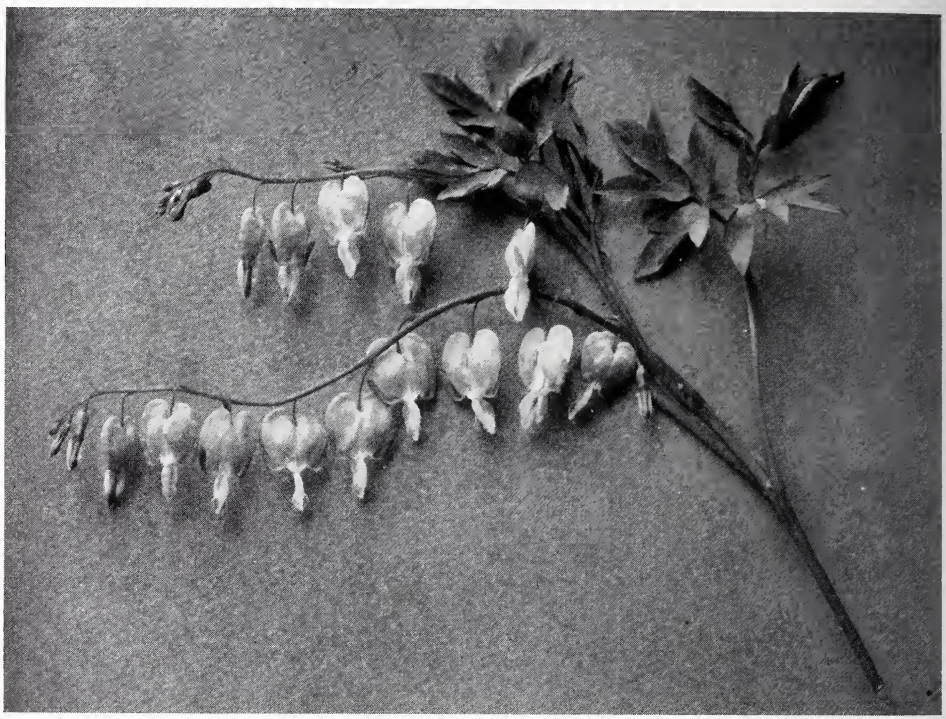
Regarding the light most suitable for working indoors, it is generally recommended that a window facing the north is most adaptable, as the light is usually much softer, and the absence of direct sunlight is an advantage. In almost every case the shadows will be much too strong, but that is easily overcome by placing a reflector to the desired position on the shadow side. A piece of white cardboard or newspaper will do admirably. You must be careful, however, and not use too much reflector in case you destroy the half tone and natural form of the flowers. I suppose I need scarcely add that the use of isochromatic plates is an absolute necessity, and occasionally a yellow screen, although I prefer to use the screen as little as possible as it tends to prolong the exposure, and unless the colors to be corrected are very deep in tone it is really not required.

And now let me say a word on what I consider the most difficult and the most important part of your work, namely, the composition and arrangement. You must be a keen observer of nature, and only by constant practice and natural feeling, you will be guided as to what is right. No hard and fast



rules can be laid down in the arrangement of flowers, so much depends on the subject. It often becomes necessary to remove a leaf or a blossom there, or to bend a stalk here and fix an extra bloom in order to make our model conform to our ideas of fitness. The Japanese have quaint ideas regarding the arrangement of flowers and their vases, and although they do look highly decorative in line composition still we feel all the time we are looking at them that they will fall out of their little flat bowls that they use for their flowers.

Color is one of the great stumbling blocks in flower photography. The beginner is almost sure to be led astray by gorgeous color which makes us imagine that things are worth photographing, and which we would not care for if reproduced in monochrome. He will soon find out, however, that the chances of success are to be found in such simple material as a spray of wild rose or bramble, or three or four blooms of a certain flower. The most successful flower studies are to be obtained by simple and natural arrangement. Simplicity is your keynote to success. Great care should be taken to have the lights and darks in their right places. If you find in your composition that the straight lines caused by the stems of the flowers are going to be too obtrusive, try and break them as much as possible by the introduction of a bud or a few leaves, etc.



THE BLEEDING HEART.

Regarding exposure, a great deal depends on the light, plate, lens, and the stop you use. This can only be learned by experience. As a rough guide, however, I may mention that the average exposure in an ordinary well-lighted room is anything from one minute up to ten according to your light. It is always safe to slightly over-expose, working with a weak developer, strengthening it as you go along. You will of course understand that for flower pictures delicacy is often more wanted than brilliancy. The subject of flower photography is evidently a large one, and is worthy of more careful study than has hitherto been given to it. The many branches that it affords for individual study are many and varied. One could almost spend a season alone in studying the different trees with their flowers and fruits, from the early spring when apple, pear, and plum tree blossoms make their appearance until the late autumn when the acorn, crabapple, horse-chestnut, and many other fruits and seeds are to be found. Another season could probably be spent in hunting up the different wild flowers of the field. One could also devote a lot of time and study to the different grasses that are to be found. In fact they all furnish an inexhaustible field for pictorial study of beautiful forms which are easily rendered by the camera. Whether studied for their scientific interest or their decorative or pictorial value, the photographer will find flowers a most interesting and fascinating study.

COMPARISON EXHIBITS.

BY C. H. CLAUDY.



EXPERIENCED workers keep a set of exposure factors in their heads. Thus, a professional portrait maker will not miss one exposure in a hundred, so thoroughly familiar is he with the conditions under which he works and the variation of his studio light from day to day and hour to hour. His set of exposure factors is a very easy one indeed to remember.

The speed worker, who is constantly taking baseball, automobile, and race horse pictures, sets his shutter and manipulates his stop in supreme confidence that his guess at the conditions of light and movement are correct. Experience teaches him. But the average amateur, who lets a week go by between experiments, and who changes from landscape to interior, from interior to portrait, and from portrait to copying, is never sure just what he is doing, unless he has within his head a large stock of experience, uses a meter or tables, or has that heaven sent ability to calculate from appearances, which we call "judging by the looks of the ground glass."

And it is the same in other departments of the work besides making exposures. Printers who handle any and every class of negative every day can jump from a thick yellow negative to a thin black one and get perfect prints from both on D.O.P., with no misses. Laboratory workers, who do copying constantly, can change from an oil painting in reds and browns to a bit of blue and white Delft ware, and make exposures which yield perfect negatives the first time out of the box, but *you* can't unless you are the remarkable exception.

To realize this lack of tenuity in your thoughts of exposure is one thing—to guard against it is another. It is of a scheme for doing so that I wish to write—a scheme which, while by no means original, has been worked out in a most original manner by an amateur of my acquaintance. The results he has attained seem to me to be worthy of copying by others, not only for the after-good to be obtained by the use of this plan, but from the experience and pleasure to be had in working out the idea. With this in mind, I asked Mr. Richard Pelham Jackson for permission to describe his work, and to his courtesy owe the data which follows.

In a nutshell, the idea is this—inasmuch as the mind refuses to retain photographic data for long and inactive periods, have at hand comparison exposures which can be studied before making photographs. If the scheme works with making exposures, why not with printing, and if with printing, why not with other processes, such as reduction and intensification?

Mr. Jackson went to work as follows: After some cogitation, he decided on comparison negatives to the number of sixteen. These he has made and framed, all in one frame. The negatives are small, 2 x 3¼, and are on

glass. The landscape series is: an open landscape, bright sun, midday. A foreground landscape trees, etc., bright sun, midday. Duplicates of both of these plates, in the afternoon, bright sun; duplicates of both of these, midday, no sun. Duplicates of both with ray screen and bright sun, only. This makes a series of eight negatives. Added to these are two of deep wood shadow landscapes, with and without screen; four of clouds, one morning, one noon, and two sunsets, all with screen; and two of figure studies beneath trees, in shadow, one with, and one without, sunlight. This makes a total of sixteen negatives. Each negative is as good a negative as could be secured by the most painstaking care. Each of them is a normal development negative in a known solution for a certain time at a certain temperature. All of these are summer exposures.

Typewritten neatly on cards are all the particulars of each negative. Thus, number one reads—"Fields beyond Woodley Road; stop, *f*8; time, 1/100 of a second; shutter, Volute; plate, Hammer Red Label; light, bright sun, no clouds."

Another card bears the inscription—"Portrait, beneath trees, dull light, midday; stop, *f*6.3; time, 1/5 of a second; shutter, Volute; plate, Hammer Red Label; color of dress, light blue."

Each of these cards refers to one of the sixteen negatives. The sixteen negatives are supposed to cover roughly the average run of outdoor summer work the maker expects to do. When he goes for a tramp, he looks the collection over carefully, fixes in his mind the exposures given and the conditions under which they were made, and sees, before he starts, the kind of negatives such factors will produce. He has, thus, to carry in his head but a few conditions—he can let his mind go blank regarding all other exposure problems.

"But what if he wants to go and make pictures on the water?"

The question is as fair as it is easy to answer. Mr. Jackson turns to another frame, containing also sixteen negatives, and finds pictures of the sea, morning, noon and night, with clouds and without, with ray screen and without, pictures of surf and pictures of bathers and pictures of boats. Each bears a number and each has a card and each card has the data required for making a technically perfect negative of the subject under given conditions.

There are in all seven sets of sixteen negatives each. Each set is mounted in a frame approximately ten by fifteen inches in size, and these frames, wooden, with divisions to hold each individual negative, are stored on edge in a little wooden cabinet made for the purpose. The series consists now of 1, landscapes; 2, seascapes; 3, motion work; 4, interiors; 5, indoor portraits; 6, outdoor portraits; 7, snow pictures.

You can easily imagine that this set of negatives, each one of which is as good as the maker can manage to produce, was not made in a minute, nor a week, nor a month. And you can probably guess that after making it, the man whose idea it was has comparatively little cause to refer to his work, his trials and error system having taught him thoroughly, in the making, what exposures to give under certain conditions.

But when this negative comparison system was completed, Mr. Jackson has laid the foundation for a photographic fad. From negative to print was but a step. So he promptly made himself a set of negatives of various densities and various colors, from the yellow of pyro insufficiently supplied with sulphite, to the blue black of clean new Ortol, including thick ones and thin ones, flat ones and contrasty ones, and from each he has made a set of prints, each as perfect as possible, on several different grades and surfaces of D.O.P. paper. Each print is annotated with the distance from the light, the kind of light, the name of the paper, and the printing time. Now, when he gets a negative of any kind, and wants to know exactly how it will look when printed, he has only to refer to the two frames which hold his print-comparison negatives, and find the one which closest compares to the negative to be printed, and then turn to a card system of prints and note just which paper, which exposure and which distance from the light will give him the most pleasing results.

From this it was but a step to negative manipulation. Mr. Jackson does considerable retouching, so a set of negatives, all the same subject, were retouched in different manners, heavily marked, lightly marked, scraped hard, medium, and light, backed with paper and retouched on that, and prints made, and still another set of comparison negatives was added to his files.

Again, several negatives were made with special reference to local manipulation with intensifier and reducer and treated properly and improperly and framed for comparison purposes. Perhaps the most interesting of these is a set of twelve negatives, intensified with mercury and ammonia, in which the effect is shown of different times of bleaching. Twelve negatives of equal density were made and bleached for different times. They were then thoroughly washed and blacked in ammonia, but only half of each negative was blackened. Having a negative to intensify he does not have to rely on uncertain memory for the degree and amount of bleaching but can refer to the comparison set and see just what effect a thirty second or a five minute bleaching has upon the negative. Of course, they are marked with the strength of the solution, and its temperature as well as with the time of action.

Mr. Jackson is now at work on a comparison system of lantern slides, which will include both negatives and slides, and the variation possible in the making of slides by timing, temperature, developer, and distance from the light.

While the possession of such a system is a confession of the fallibility of the human memory and takes away that pride of knowledge upon which the experienced photographer so gratulates himself, it is, in itself and in its formation, the best of means for making such knowledge thoroughly a part of the mental equipment of the operator. With years of experience behind me, and knowing that almost any photographic problem which may confront me has its duplicate somewhere in memory and in note book of the past, I am perfectly free to confess that I fall down just as often and just as hard as any one. I believe that twenty odd years with a camera has stored my mind pretty well with photographic facts and rules, but I also believe that as far as his system

goes, Mr. Jackson has succeeded, practically, in duplicating the knowledge gained from long experience in less than a year of faithful work in the field and with his system.

Work? Of course, it has meant work, and hard work at that. Nor has my friend a large and finely equipped laboratory, but a cubby hole darkroom in an attic. He has running water, and he has a system about his work, and these, combined with perseverance and the desire to complete a piece of work which he started, have kept him at the job until, instead of being a task, it has become a pleasure.

I wish there could be more such systems, and more such workers. It is for this reason that this story is written, with the hope that some one, wanting experience and hating the long road of years which seems the only way to get it, will adopt this method of hurrying photographic experience into being.

The expense has been small, inasmuch as small plates were used, and the pleasure gained has certainly been as great as if the time had been devoted to mere aimless snapshotting.

Of course, Mr. Jackson has not reached the end of his hobby by any means. He has any number of plans laid out for the far future, among the most interesting of which is a comparison exposure set for telephoto work, which, on account of the uncertainty of exposure in that fascinating branch of photography, will probably be as full of pleasure and of difficulty as any set which he has made.

More power to his arm, and may you all go and do likewise.

FILING AND INDEXING OF PHOTOGRAPHS.

FRED. D. MAISCH.



THE proper filing of photographs for easy reference depends in the first instance on the principal use to which they are to be put. In a portrait studio this filing and indexing is a very simple matter. All that is necessary is to keep an alphabetical list of the names of the persons photographed, including the size and number of negatives of each customer, the date of the sitting, the filing number of the negatives, and the kind of print and mount furnished. The negatives should be separated according to their sizes and placed on edge. One rack for 5 x 7, another for 6½ x 8½, and another for 8 x 10, and so on. These racks should be divided into pigeon-holes 12 inches long and one or two inches higher than the negatives it is intended to accommodate. The depth should be equal to the longest side of the negative envelope. The dimensions of the space intended for 100 8 x 10 negatives will be 10 inches high, 12 inches long, and 10½ inches deep. With this arrangement there will be ample space and they can readily be leafed over to find the required negative.



GOING TO MARKET, JAPAN.

The process becomes more intricate when one has the care of a collection of photographs gathered from many different sources and illustrating many diverse subjects.

The collection, of which the writer has charge was gathered during the last ten or twelve years from every country in the world and illustrates primarily the industries of the various peoples. It was found necessary to include landscapes in so far as they showed the topography of the country and the nature of the ground which had to be tilled to raise the crops necessary to sustain life. Other photographs show the native uses made of the products, then their methods of transporting the surplus to market, the native markets, repacking and transporting to the seaboard for export and loading on shipboard. Finally the receipt of goods in the great shipping centers of the world. To make the story complete, photographs showing manners and customs, homes, villages and cities were also procured.

The ordinary tourist photographs showing scenery and street life are only incidental in this collection, which now numbers well over 25,000 prints. The principal use of the pictures is to illustrate the production, manipulation, and transportation of commercial raw materials.

To successfully handle such a collection it was necessary to devise a method



A LLAMA PACK TRAIN, SAN MATEO, PERU.

of filing and indexing by which any given photograph could be found with the least loss of time, and reducing the actual handling of the pictures to a minimum. The scheme adopted includes a register, card index file, case of drawers to store the photographs, negative racks and a case of drawers for lantern slides.

The register is a double page volume with space for 7,500 entries. The columns are headed as follows: Accession Number, Group Number, Date Received, Subject, Country, Size, Location in Museum, Gift, Purchase, Exchange, Remarks. After the photograph is mounted on the regulation card, a 9 x 11 carbon black, No. 555, the two numbers above referred to and the title are written on the back of the card. The Accession Number tells at a glance how many photographs are contained in the entire collection and is also a ready reference for any information not give in the title. The Group Number is a division according to continents prefixed by the initial letters of the various continents, viz.: NA, SA, Eu, As, Af, Au, and Is for islands. In the filing case one tier of drawers is reserved for each of these groups. The photographs themselves are sub-divided into the several countries represented and are kept in numerical order. The card index contains a card for each photograph with an exact copy of the entry in the register and in addition a list of minor sub-



PACK ANIMALS FORDING QUILLENO RIVER, NEAR ALUMINE, NEUQUEN, ARGENTINA.

jects it may illustrate. For instance the title, "Going to Market, Japan." The picture shows a man and woman hauling a wheelbarrow load of produce. The subjects noted on the card are: Natives, Costumes, Transportation, Sandals, Rice, Rice-straw, Ropes, Roads, Baskets, Bamboo. In this manner eleven distinct uses are shown for the one picture. A card is written for each one of these subjects and placed together with like subjects from other countries. Under the heading "Transportations," are two divisions headed: "Land" and "Water," and guide cards bearing the names of the several countries represented. The other subjects indicated above are divided and sub-divided in the same manner.

The reason for all the detail can but be appreciated by an explanation of the picture. The heading "Natives," calls attention to the character of the country people. "Costumes" refers to the garments of native manufacture. "Transportation" refers to the kind of wheelbarrows popular with and built by the Japanese. "Sandals" are universally worn and in many instances are made of "Rice-straw." "Rice" is contained in the "Baskets" which are made of "Bamboo." The "Ropes" holding the load on the barrow are made of "Rice-straw." All these items are important to an American manufacturer intending to export his goods to Japan. He must first find out what the natives

are accustomed to, and what use they make of certain things. A rope manufacturer could hardly sell his goods to the country people as they carefully save all the rice straw and twist their own ropes. An apt illustration is the use of tools. We use a carpenter's plane by pushing, the Japanese pull it. In every case the manufacturer must in a very great measure subscribe and submit to the peculiarities, customs, and manners of the people to whom he wishes to sell.

Another case is the transportation facilities to be found in the several countries. South American factories are not able to supply their home markets, consequently orders are placed with foreign houses. Some of our own exporters have been known to pack the goods ordered into one great case weighing anywhere from 500 pounds to 1,000 pounds. There was no difficulty in loading it on shipboard or even in getting it on the dock of the seaport nearest the town in South America from which the order came. Perhaps there was a railroad leading into the interior, but the terminus of this railroad may still be several hundred miles from the destination of the goods, the only means of transportation a little, inoffensive, patient burro, or if on the west coast a llama able to carry about as much as a well fed American goat. Of course the only thing to be done was to repack the goods and load them on the backs of the animals. But even here the troubles were not ended. Rivers had to be forded, as bridges are not as common there as in the United States. The goods finally arrived in a damaged condition and future orders were sent elsewhere. If the exporter had studied the conditions and packed his goods accordingly he would have gained a steady customer. He has learned his lesson; we will return to ours of "Filing and Indexing."

After the indexing is completed it requires but a very few minutes to find every photograph having the slightest bearing on the subject inquired for. All that is necessary is to make a list of the index numbers on the cards and select the photographs according to these same numbers. After the final selection is made the accession number in the register tells at a glance, in the column headed "Remarks," whether a negative is on file and shows size and file number. The negatives being kept in pigeon-holes previously described, separated according to size and in numerical order it is an easy matter to find the one wanted.

Frequently a print is wanted in an hour's time for newspaper illustration. In order to avoid any possible failure in the dried print, two or three are made, fixed thoroughly, washed only a short time, and dried on the ferrotype plate. If all prove to be good, the extra prints are returned to the hypo bath for a prolonged soaking and then thoroughly washed, and dried on cheesecloth, face down. These extra prints are then placed in the envelope together with the corresponding negative. In this way the prints are well cared for, kept perfectly flat, and are ready for future use. Any other method of which the writer has knowledge entails dirty and damaged prints and of course the necessity of making new prints, if the same subjects should be wanted in the future.

Lantern slides are also frequently called for. The same register and card index is again referred to. In the column "Remarks," will be found: Lantern

slide 325. Turning to a numerical list of slides on hand we find that No. 325 is filed as "Rubber 6." The lantern slides as previously stated are filed in a case of drawers, the slides being separated by cards inserted into slits running along the sides of the drawers. On the ledge into which the slits are cut is pasted a column of figures from 1 to 50, there being space for just 50 slides. The face of the drawer bears a label with the name of the subject, viz.: Peru, Sugar, Tea or Rubber as the case may be. The slide in question will be found in the drawer labeled "Rubber" opposite No. 6 in the column pasted on the inside ledge. Each slide bears three labels: the "thumb-mark" which is inscribed "Rubber 6"; the "subject label"; No. 325. "Curing Rubber, Brazil"; and the property label: "Property of The Philadelphia Museums." On this last label will also be found: "10765, SA 167," which is the filing number of the original photograph from which the slide was made. The final development of the system is a card fitting snugly into these drawers and completely covering the slides excepting the small opening necessary for a finger-hold. This card serves a double purpose in that it contains a complete list of the slides it covers and keeps the drawer clean and free of dust.

This system may at first appear to entail an enormous amount of labor and be unnecessarily intricate. But when one considers the vast number of illustrations, now numbering over 25,000 and increasing at a rate of more than 2,000 every year, it will be readily understood what an absolute impossibility it is to remember only the most striking feature of the pictures, not to mention the many uses which can be made of each.

THE MAKING AND STORING OF SOLUTIONS.

BY G. WATMOUGH WEBSTER, F.C.S.



IT IS not a little singular that this topic, though underlying almost every operation of photographic technics, has hitherto received only the most cursory attention at the hands of either teachers or writers, rarely had a practical exposition. I purpose to treat it from the standpoint of everyday work, and to suggest modes of going about it that shall be useful alike to professional or amateur. I want at the outset to wipe out of existence the "saturated solution" hallucination, and before I have done my readers will perhaps comprehend the degree of mental tribulation it must from time to time have brought about to those who, like myself, are staunch upholders of systematic and definite statements regarding weight and measure when describing darkroom or other cognate operations. "Use saturated solutions

for simplicity's sake" is the parrot cry of so many writers and talkers at society meetings. "Put a lot of crystals in a bottle, give an occasional shake, always keeping an excess of crystals at the bottom of the bottle," and, hey presto! "you have always a saturated solution at hand." What arrant nonsense! what utterly impractical, unscientific, ignorant (I hope I tread on no one's toes) rubbish! I feel, as I write, very strongly on this matter, and will at once state a few reasons justifying my standpoint. Take a very simple case first. Whenever a few friends of photographic tastes foregather, one of the first things likely to be mentioned is the formulæ they employ for this, that, or the other operation, and they begin to compare notes, or try to. But what can the man who uses saturated solutions say when one of his interlocutors tells him, for example, that ten grains to the ounce is a good strength for a certain chemical, for a certain process? He has no standard of comparison, and if he make a memorandum in his pocketbook he either does not use it, or he must throw overboard his "saturated solution" system. So also with textbooks and photographic journals, usually full of formulæ; they are useless to the S. S. man. I am granting only for the sake of argument that a really saturated solution may be on the worker's shelves (a point I am coming to shortly), and he may say, Oh! I just look up the authorities when necessary, and soon find out the relative strength." Well, just listen to what Thorp, in the well known standard work, *Dictionary of Applied Chemistry,* says. "The innumerable determinations of solubility scattered throughout the scientific journals are too often found to be completely inaccurate," and we must remember that the tables of solubility in various works of reference are founded on these "innumerable determinations." But when we come to look closely into the constitution of these various saturated solutions as set out in the tables we quickly discover their futility and unreliability. Usually we find two columns—"solubility at 212°, and at ordinary temperature" (whatever that may mean, and wherever), or at 60°. It appears to me that the photographer, professional or amateur, who is able to conduct his work and store his chemicals at such a nice uniform temperature is much to be envied. I have not met with him. Perhaps some readers may say—"Oh! well, of course the temperature must fall occasionally, but what matter?" Therein lies the crux of the principle; it matters this much. When the temperature of a solution, saturated, say, at 60°, becomes lowered, a portion of the dissolved salt falls out, either as fresh crystals or as an increment to the surplus crystals left in the bottle, more frequently forming them into a compact mass, and in either event, not readily re-dissolved, while when compacted many days, or even weeks, may be needed to bring the solution back to the original strength. That this is no imaginary trouble may be seen when I point out that a saturated solution, for example, of oxalic acid (of constant use in platinotype work), is twice as strong at 60° as at 50°, a discrepancy that would be ruinous in making up a developer with a "saturated solution." Let me mention a final practical difficulty. When a stock saturated solution is getting low and a fresh supply is needed, what is to be done? An interesting

stage of work is reached, but must perforce be arrested till a further supply is ready. Is the photographer to wait till he has spent a few days in occasionally shaking a new bottleful of crystals and water, or—and this is more likely—will he "risk it," and guess the strength after giving his bottle a few shakes, and thus go back to the bad old times of a pinch of this, and a drop of that?

No! *"Delenda est Carthago."*

So for the quasi-theoretical aspect of the subject; now let us look at it as in everyday practice. I take it that what we want is a set of solutions, always ready for use, always of an exact strength, and, to save time, nearly approaching maximum strength, always keeping in view the possibility that on occasion the temperature may fall below normal, especially in winter time. Here we may make some use of the tables of solubility liable though they be to err. It would be fairly safe, with few exceptions, to adopt two-thirds of the 60° solubility as a standard; but as, for purposes of ready calculation or comparison, uniformity of strength is very desirable 10 to 20 per cent. might be chosen as an average. Thus acetate, carbonate, and sulphite of soda; sulphate of iron; persulphate of ammonia; bromide, carbonate, oxalate, and ferricyanide of potassium, sulphocyanide of ammonium, citric acid, might safely be stored at 20 per cent. Citric acid solution should have a drop to the ounce of carbolic acid added, as otherwise it would quickly grow mouldy. Hypo which is of such constant use had better be made 50 per cent., and ordinary alum (soluble 10 per cent. at 60°) and oxalic acid not stronger than 5 per cent. The old method of dissolving chloride of gold at the rate of a grain to the drachm is a useful strength, and it may be noted that a drachm of this solution and a dram of sulphocyanide solution as above will give the two chemicals in the usual proportion for a toning bath for P. O. P., etc. Then dilute sulphuric and nitric acids will be found very useful to stock. Ten per cent. (by measure) will be a desirable strength. Ordinary sulphite of soda to which sulphuric acid has been added may replace metabisulphite in almost every case where the latter is recommended. Metabisulphite both in crystal and solution is prone to change. Glycerine, also, so much used in modern platinotype, will be found very useful kept diluted with its own bulk of water; it then mixes with further water so much more readily. Used "neat" it causes much loss of time in waiting for it to mix. Pyro keeps best in acid solution, and especially with the addition of sulphite of soda. It should be remembered then that a portion of the alkali added when making the developer will be neutralized by acid but the quantity is negligible in practice (approximately citric acid will neutralize double its weight of carbonate of soda crystals, sulphuric acid its own weight.).

Kept in stoppered bottles most of the above solutions will retain their properties practically unimpaired for a long time. Oxalic acid, ferricyanide of potassium, and chloride of gold should be kept away from the light. Now as to the actual method of setting about making the per cent. solutions.

Nearly all aqueous solutions are most readily made by using boiling water, and when the crystals are very large they should first be bruised. The

experts will tell you to do this with a pestle and mortar; but how many photographers possess a mortar, or, at any rate, one large enough for the purpose—capable of dealing with a pound or so of crystals. What I recommend is shockingly unprofessional, but prompt and practical. Place the crystals in a piece of strong brown paper, fold it over them, making a flat parcel, double up the ends or the crystals will fly about, place the packet on a stone floor and —crush them with a hammer, or a flatiron. The crystals duly crushed, if needed, are ready for dissolution. Most operators that I have watched place them in a jug, pour hot water over them, and stir till dissolved. I will describe my own method which is most simple, rapid, and efficient, besides possessing other subsidiary advantages. I have never seen or heard of its being adopted, though its simplicity points to its being inevitable. I simply employ an enameled iron funnel which has been in use nine years, and still is efficient, so there is nothing costly in the plan. Placing it in the mouth of the storage bottle I first gently pack into its neck a piece of tow (*not* cotton wool), about the size of a walnut, and then pile the crystals into the funnel. Having a kettle of *boiling* water at hand, I pour from it gently upon the mass, which quickly disappears in solution into the bottle, and the operation is complete with most crystals in almost the time it takes to write this description. I make my soda solution for pyro developer by dissolving half a pound each of carbonate and sulphite of soda to make half a gallon of liquid. I have timed the operation repeatedly; two and a half minutes suffice even with large crystals; further, the solution is freed from coarse particles by the use of the tow which acts as a coarse filter. Some crystals are less readily dissolved than others, and in that case the water should not pass through too quickly. This can be graduated by the greater or less compactness with which the tow is packed. A piece of information may be interpolated here. Many authorities tell you that as some salts, such for example as sulphite of soda, are less soluble in boiling water than at a lower temperature solution is more rapidly made by using water at that lower temperature. This is pure theoretical piffle. Degree of solubility is no measure of quickness of solubility; some very soluble salts are very slow to dissolve. The salt just named has a further peculiarity. At a temperature a little below boiling it is rendered anhydrous, and we have the curious phenomenon of a crystal immersed in boiling water having its own water of crystallization driven out of it. But the crystals quickly become disintegrated, taking on an opaque white appearance, and fall into pasty aggregations of powder, and the increased surface thus offered causes them speedily to pass into solution.

Further practical hints may be now given. When putting a bottle away after being filled with hot solution, the stopper is apt to become "locked" when cooling takes place, owing to the contraction of the air contents. To avoid this the stopper should either be temporarily placed upside down or a piece of paper or splinter of wood put just within the mouth so that the stopper is not quite airtight.

The storage bottles should always be marked to show where the definite

quantity to be made will reach when the bottle is at rest. Then, when the hot solution is made, all that is needful is to add plain water till the mark is reached, and then to shake well to mix the water and the strong solution. For example, the usual "Winchester" generally holds half a gallon—eighty ounces—up to the shoulder generally but not always; sometimes above and sometimes below. The most accurate method is to weigh the definite quantity of water into the bottle, stick a bit of stamp paper at the level and then scratch a mark into the glass with the broken end of a file, failing the possession of a writing diamond. No measuring is then necessary on a future occasion. Stoppered bottles are the best for most darkroom solutions, though when of infrequent use they are apt to become too tightly fixed in course of time. It is an excellent plan to wipe the surplus solution from bottle neck and stopper before replacing on the shelves.

When making aqueous solutions the question will arise—"distilled or tap water?" In very few cases indeed is the former necessary. In making solutions of alkaline carbonates, or of oxalate of potassium, a precipitate will occur with hard water; but it comes down after cooling, and the supernatant liquid can be poured off, or, if desired, it can be filtered, as clear solutions are very desirable, for developing solutions for example. Some writers jeer at those who filter their hypo solution for fixing; but I specially recommend the solution either to be filtered through paper or tightly packed tow in the manner described. Cotton wool is the material always recommended, but it is too apt to become so tight as almost to prevent the passage of the liquid through its interstices. Tow is incomparably superior.

A final word. Let every bottle be clearly labeled with the name of its contents, and the percentage strength. Those in frequent use are liable to have the labels washed off by the solution trickling over them in using. It is better, and very easy, to varnish them to prevent this happening. But they need sizing first. A simple way is to pass a brush wetted with the usual gelatine mounting liquid over them and allow to dry and then varnish with ordinary copal varnish, such as is commonly sold under the name of "quick elastic oak varnish.." A dime will purchase enough to last for some hundreds of labels. *Verbum sat sapienti.*

I may add a note on the meaning of percentage solutions. Some plate-makers, and some writers who ought to know better, give some marvellously complicated methods with the idea of harmonizing grains and minims which it need not be said are not equivalents. A 10 per cent. solution of a chemical means a solution 100 fluid ounces of which contain 10 ounces of the chemical. A 20 per cent. 100 fluid ounces contains 20 ounces of the chemical, and so on.

WHAT ONE TOWN IS DOING.



ONTCLAIR has long been known as an unusually attractive surburban town for residential purposes. It does not entirely satisfy its own inhabitants, however, notwithstanding the fact that it is probably a more desirable place to live than any suburban town or village within fifty miles of New York. It is situated twelve miles west of the Hudson River on the East side of Watchung Mountain, and has an elevation ranging from about 300 to 700 feet. The country is picturesque, much of it still rural in aspect, and well wooded with oaks, chestnuts, maples, and other native trees. To the east there is a broad and impressive view of the towers of New York City visible by day, and its lights at night. To the West, from the mountain top, one looks out upon a reach of graceful valley with all the charm and beauty that such a landscape feature affords.

To these natural advantages Montclair has added two which increase greatly its value as a residence town. It has age and the mellowness which go with it, and an irregular town plan. The early settlers in Montclair came from Connecticut nearly two centuries ago, bringing with them the characteristic New England ideals of education, religion and life. Their marks are still visible. The town plan, the location and direction of streets, etc., are largely the result of a slow evolution, new facilities coming gradually in response to new demands. Such an evolution or growth in a town or city plan has nearly always its peculiar limitations; it has also its peculiar merits; and, in the case of a town primarily for residence, imparts a flavor, an atmosphere, a distinction seldom secured in any other way. Such streets as Llewellyn Road can only come with time. All the commonplace characteristics of the new suburb, with its regularity, its straight streets, its absence of trees, its general rawness, are lacking in Montclair.

As might be expected Montclair possesses the usual public facilities of town life. It has paved and shaded streets, sidewalks and sewers, electric cars, an adequate and pure water supply, gas and electric light, and other public and semi-public works. It has schools of marked excellence in many particulars; its churches are large and numerous; the golf and country clubs and other social features maintained by private funds provide recreation for a considerable number. Already the Essex County Park System is more or less available, and a beginning has been made with local parks.

But after all, these facilities are only usual and are matched by many American communities with much less in the way of natural advantages and of wealth. They are in no wise notable. In fact, in comparison with some cities, not only in the East but in the West, Montclair is lacking in some of the most essential features of convenience, comfort, and characteristic beauty. It cannot afford to rely longer on its superior natural attractions.



A BIRDS-EYE VIEW IN MONTCLAIR, N. J.

"The country is wonderfully picturesque, much of it still rural in aspect, and well wooded with oak, chestnut, maples, and other native trees."



CARNEGIE LIBRARY BUILDING, MONTCLAIR.



PROSPECT TERRACE—AN ATTRACTIVE SHORT STREET.

The homes are good but much of the real charm depends upon the planting—the trees and shrubbery.



ON LLEWELLYN ROAD.

"Elm street and Llewellyn road have a mellow beauty that can come only with time."



SOUTH MOUNTAIN AVENUE.

One of the most beautiful suburban streets in the world. "First impressions" of Montclair give no hint of its real charm.

These should be preserved with fidelity, but to them must be added suitable railroad approaches, more adequate provision for local business, a suitable Town Center around which to cluster new educational, art, and recreation features, widened and improved streets, thoroughfares for traffic and pleasure driving, a more thoughtful method of planting and maintaining street trees, a rational system of opening streets, a decidedly better housing of the poor, and a more comprehensive, modern, and significant development of open spaces, local parks, and playgrounds.

These features the people of Montclair have now determined to add to their already beautiful town. They realized that town art must be fundamental, aiming not at superficial effects; but at convenience and utility and, only through them, at beauty. It should take account of land values, their stability and increase, the promotion of health and happiness, the prevention of nuisances, the protection of the character of neighborhoods, and the organic development of the town.

Accordingly they organized a Municipal Art Commission of twenty-five public-spirited citizens, who employed a prominent landscape architect to examine the town and its surroundings, and report his findings and recommendations to them. They, in turn, have published this report, and added to it their own recommendations. The work has been largely forwarded by means of photography, and the report of the Municipal Art Commission is profusely illustrated with photo-engravings. Some of these pictures we are privileged to give our readers with this article, and we think they will show the useful part which photography may well play in an important civic movement of this kind.



A VIEW IN UPPER MONTCLAIR—THE GOLF COURSE.

The facilities for outdoor recreation can hardly be overdone in a town like Montclair.

A HOME-MADE ELECTRIC RUBY LIGHT.

BY L. R. GWYER.

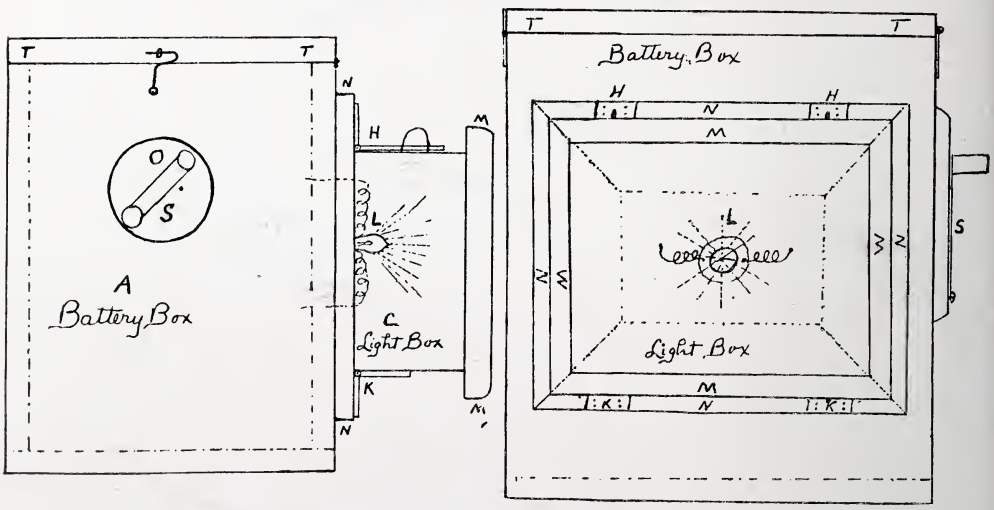
SOME people spend their vacations in an up-to-date hotel, with a nice, handy, electric lighted darkroom attached, but when the fates are kind and vacation comes and begs me to take it, I take it way off in the woods and try to forget that there are any hotels.

There aren't any electric ruby-lights there either and as I am not related to the owl family and have never acquired the happy faculty of loading plateholders and doing other photographic stunts in the dark, the old kerosene lamp has always gone along.

But never again—last summer, there was, as usual, one more picture to take and I packed in a hurry. Among the other things that went into the trunk was a gallon pail of maple sugar and the old kerosene lamp.

To make the story short (and sweet), the pail burst and the lamp leaked and—guess it wouldn't look well in print, but I was some peevish, so I got busy and built a portable electric, ruby light and it has proved to be such a convenience that I believe there are others who would appreciate it as much as I do.

The accompanying diagram will, I hope, help you to understand.



The battery box A is made of three-eighth inch white pine and measures seven inches high by six and a quarter inches square. It has a hinged top T and switch S and contains three ordinary dry batteries.

The frame of the light box C, which has no back or front, is made of the same material and measures four and one half inches long, three and one half inches wide, and two and one half inches deep.

It is hinged to the battery at KK and fastens with the two small hinge-hasps HH which are set so there is slight leverage to draw the box tight when closed.

The narrow frame N which is nailed over a piece of white cardboard, to serve as a reflector, keeps any light from leaking and to make doubly sure that there is no chance of a leak, I glued black felt around the back edge of the box C.

The front of the box C is of ruby glass, held in place by the narrow picture moulding M. Both boxes are painted red on the outside, and the interior of C is painted white, to act as an additional reflector. The lighting system is composed of the three dry batteries, in the box A, controlled by the switch S and connects with the two-candle power incandescent lamp L, which is fastened to the box A, in the center of the space covered by the box C.

If you should not understand how to connect the batteries, etc., the electrician of whom you buy your supplies will, I am sure, gladly show you.

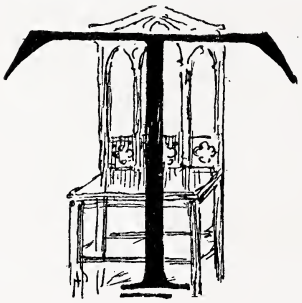
The lamp, complete, weighs only about seven pounds and gives so much light that I have put a sheet of P.O. paper over the ruby glass.

I bought my supplies from the Manhattan Electrical Supply Co., New York City, and as they figured the batteries to burn the two-candle power lamp, for about fifty hours, you can see from the itemized cost printed below, that this lamp costs no more to buy or burn than the kerosene lamp and it does give a better light, is easier to pack, and there is no smoke or other odor to breath in the darkroom. Itemized cost: Wood, 25 cents; hardware, 20 cents; three batteries at 15 cents, 45 cents; lamp, 20 cents; lamp socket and switch, 23 cents; ruby glass, 10 cents; incidentals, paint, etc., 10 cents; total, $1.53.



VOLENDAM. *A. F. France.*

Editorial Notes



THE editor of our valued English contemporary, *Photography,* comments on "Prices in the United States" in his February number, and expresses surprise that they should be somewhat higher in this country than in England. But when the difference in wages paid here and abroad is taken into account, it will appear that the difference in prices wil greatly diminish if it does not indeed, entirely disappear. "But the most remarkable thing about the price list," continues the editor, "which is by no means a poor or unrepresentative one is the absence from the list of minor conveniences and appliances, which figure so largely in the catalogues here. How limited the choice is in America is shown by the fact that darkroom lamps, graduated measures, print trimmers, and scales and weights, by no means fill a couple of pages between them. The difference is not due to incompleteness, but to an essential difference of practice in the two countries."

We do not know what catalogue our esteemed contemporary had before him when he wrote those lines; but we doubt if it was a fairly representative one; for we are sure that it would have contained more than two pages devoted to conveniences and appliances if it were. Furthermore, we doubt if there is any essential difference in the practice of operation in the two countries. So far as the editor of this magazine could observe during his travels in "Old England" last summer the practice of amateurs at least is very similar in both countries. On both sides of the ocean they are only too well satisfied with "pressing the button" and letting some one else "do the rest."

THE pictures with which our editor illustrated his letters, "Photographing in Old England," which have appeared monthly since last June, recalled to mind to one of our subscribers a similar journey through the British Isles and on the Continent, snapshots of which have been forwarded to us, and permission to reproduce which we have obtained. Mr. A. F. France has been indeed fortunate in securing such a variety of subjects. It will give us pleasure to reproduce these pictures as far as our space each month will allow, feeling sure that our readers will enjoy them as much as we have done.

WE record with sincere regret the death of two well known personages in the photographic world, and direct the attention of our readers to the obituary notices in this number. Dr. John Nicol was a learned and veteran editor of various photographic journals; and Elec Hall was a most successful professional photographic artist. We knew and respected our venerable contemporary and record with satisfaction the substantial services which he rendered photography in two hemispheres. We sat for "Elec" Hall when he had a modest little studio in the New England village of Littleton, New Hampshire, and we were proud of his later, conspicuous success in the City of Buffalo, N. Y.

We are indebted to our friend and contemporary, Mr. F. C. Beach, of *American Photography* for the facts concerning the life of his colleague, Dr. Nicol, which we use in our obituary notice.

OBITUARY.

JOHN NICOL.

On March thirteenth Dr. John Nicol, the veteran photographic editor, died at Clifton Springs, N. Y. For the past year or so he had been in feeble health, and, as a consequence he had not been active in his editorial labors on *American Photography,* for some time.

Dr. Nicol was born in Forfarshire, Scotland, on July 4, 1828. In his thirtieth year, 1857, he married, at Dundee, Scotland, his first wife Elizabeth Urquhart, who died in 1876. Five children survive him, two of whom are living in the United States, one in England, one in Scotland, and one in Australia.

He was given a good education in his boyhood, and was apprenticed to the drug business, where he developed a liking for chemistry. He was a devoted student, and became a teacher of science in the Edinburgh High School, in the seventies. We find him, in 1876 announcing himself as consulting and analytical chemist, having erected a new laboratory and studio, for private instruction in chemistry and photography, at 16 Warriston Crescent. A statement is also made that arrangements have been perfected for the preparation of dry plates, a stock of all ordinary sizes of which will be kept on hand, and that plates by any special process can be obtained at a few hours' notice. (This was before the commercial production of the present-day gelatine plates.) He was prepared to execute commissions in different departments of photography, such as printing in silver or carbon from amateur's negatives, copying paintings, drawings, works of art generally, make landscape and architectural photographs in any part of the country, make enlargements from small negatives for paintings in oil or water color on paper or canvas.

After leaving Scotland, Dr. Nicol made his home in the United States and located in the city of Chicago, Ill., where he became connected with a photo-

graphic journal, named *The Beacon.* The first number appeared in January, 1889. His name as editor is not mentioned, but it is understood he did some work on it. Afterwards the name was changed to *The Photographic Beacon,* and again to *The Photo-Beacon.* Dr. Nicol then issued a business card, stating that he was "editor of the *Photographic Beacon,* consulting expert in photography, office and laboratory at 185 Wabash Avenue, Chicago, Ill." He acted as a judge in several photographic exhibitions.

In Chicago, in 1889, he was chosen president of the Chicago Camera Club, and was active in promoting its interests. For about five years he conducted the *Photo-Beacon,* and during that time, in 1891, moved to Tioga Centre, N. Y. He was succeeded in the *Photo-Beacon* by F. Dundas Todd, and later when the *Beacon* was merged in *American Photography,* he became one of that publication's regular staff editors.

E. F. HALL.

Profound regret was caused in photographic circles when the news was received last month that Elec F. Hall had died of heart disease in Pasadena. California.

Mr. Hall was born in Lisbon, N. H., and he attended the public schools there. He acquired the foundations of his art with George H. Aldrich, who was managing a photographic studio in Littleton. In July, 1883, he opened a studio of his own in Littleton. The business was very successful but Mr. Hall sought a broader field, and in 1889 he sold his studio and went to Buffalo, N. Y., where he bought out a photographic business. In Buffalo fame and large success came to him. He amassed a fortune and forged ahead to a position in the front rank of the photographers of the country. Several years ago he sold out his business, owing to ill health, and since then he and Mrs. Hall had been traveling. Last year they were abroad and on their return spent part of the summer in Littleton, leaving in the fall for Pasadena, where, it was hoped, Mr. Hall might receive benefit, but his case proved to be a hopeless heart trouble. His death is a decided loss to the profession of which he was so distinguished a member. He made friends wherever he went, being a man of remarkably striking personality and agreeable manner.

THE Baker & Taylor Company, of New York, announce for early publication, the instructive chapters on "Figure Composition," by Sidney Allan, which have recently been appearing in THE PHOTOGRAPHIC TIMES. These chapters, with all their original illustrations, make a book of about 130 pages. The book will appear some time during the coming summer.

Monthly Foreign Digest

TRANSLATED BY HENRY F. RAESS.

PHOSPHORESCENT PHOTOGRAPHS.

Photographic prints which may be made visible in the dark are prepared according to the *Photo-Revue,* No. 22, as follows: A sheet of colorless celluloid is coated with an emulsion made by soaking 9.0 gms. (135 grains) of gelatine in 100 c.c. (3⅓ ozs.) of water. After the gelatine has become sufficiently soft it is carefully heated, preferably by placing the vessel in another containing water, until it has dissolved, then add potassium dichromate 1.0 gm. (15 grs.) and some luminous color like calcium sulphide (Balmain's luminous paint) 5.0 gms. (75 grains). The mixture should be strained through some fine cloth, the emulsion is then ready for use. The simplest way to coat the celluloid sheet is to fasten it to a plate of wet glass. After the emulsion has set the coated plate should be dried in the dark. The printing must be done from the back under a positive and then developed like a carbon print using water of 45° C. (113° Fahr.). After drying place the picture in a printing frame backed with a piece of black paper and expose to sunlight, it then becomes visible in the dark.

—*Photographisches Wochenblatt,* Vol. 35, No. 43.

* * *

SOME POISONS USED IN PHOTOGRAPHY AND THEIR ANTIDOTES.

Many chemicals are used in photography and the majority of them are more or less poisonous, and then accidents will happen. Skilled aid may not always be immediately available and to know just what to do may save a life.

Potassium dichromate; antidote, chalk or magnesia.

Iodine, fatal dose, 3 grains; antidote, boiled starch or an emetic.

Oxalic acid or potassium oxalate, fatal dose 1 dram; antidote, chalk or magnesia.

Pyrogallic acid, fatal dose 2½ grains; antidote, an emetic followed immediately by citric, tartaric or acetic acid.

Nitric, sulphuric or hydrochloric acid; antidote, chalk, magnesia, sodium bicarbonate or magnesium carbonate.

Silver nitrate; first use table salt followed by an emetic.

Mercuric chloride or corrosive sublimate, fatal dose 3 grains; antidote, white of egg mixed with water or milk, gum arabic solution or sugar.

Ether; antidote, cold water, artificial respiration.

Lead acetate or sugar of lead; antidote, sodium sulphate, magnesium sulphate, or Epsom salt.

—*Apollo,* Vol. 12, No. 269.

* * *

TESTING FOR "HYPO" IN WASHED PRINTS, BY DR. S. LEDERER.

This method for detecting the presence of "hypo" has appeared several times in recent photographic literature but no figures have ever been published to show the exceedingly small amounts that may be detected. Careful tests have proven that even so minute a quantity as one part of "hypo" in 400,000 parts of water can be detected. The re-agent is made as follows:

English.		Metric.
33 ozs.	Water	1000 c.c.
2 grains	Potassium permanganate	0.10 gm.
15 grains	Sodium hydroxide	1.0 gm.

The solution keeps well in stoppered bottles. After the prints have been washed for a certain time a quantity of the last

wash water is put into a glass and an equal amount of the reagent added. If no "hypo" is present the mixture retains its reddish color, but if the slightest trace of "hypo," say 1-30,000 or 50,000 parts the solution becomes first dark and then light green, 1-100,000 it becomes blue-green, 1-150,000 violet. When weaker than 1-200,000 it will be several minutes before any change in color takes place unless heat is applied. Tests showing only 1-200,000 of "hypo" may be considered as sufficiently washed as further washing may injure their brilliancy.

* * *

A NEW BICHROMATE PROCESS.

Any good quality of paper can be used for this process. The paper is placed in a 10% bath of sodium bichromate for several minutes and then dried in the dark. The sensitized paper will keep for at least a month. In printing a fairly strong negative should be used and the printing done in sunlight until the shadows are well out, the print should then be washed until all soluble salts have been removed and the print has a pink color. The next operation is to place the print in a solution consisting of:

English.		Metric.
15 ozs.	Water	440 c.c.
2 ozs., 5 drams	Mercuric nitrate	80.0 gms.
5 drams	Potassium bichromate	20.0 gms.

The solution has a dark gray color and should be prepared several hours in advance and filtered before use. The solution changes the pink color of the print to a fine red, it must then be washed again and dried. When dry the print is placed in a weak ammonium hydroxide solution 1-10 this changes the print to a chestnut brown after which place it in a combined toning and fixing bath.

—*Deutsche Photographen Zeitung*, Vol. 32, No. 27.

* * *

"Whatever are you doing, dear?"

"It's alright, Aggie, I'm tryin' to get you right end up. When I look at it the other way you're standin' on your head."

—*Australian Photo Journal.*



INTERLAKEN *A. F. France*

Discoveries

[All readers of The Photographic Times are invited to contribute to this Department reports of their Discoveries for which we will allow One Year's Subscription, on publication of the contribution.—The Editors.]

A QUICK METHOD OF PRINTING DEVELOPING PAPER.

To those who use developing papers, the following method of printing may prove useful. Take an ordinary printing frame and put hinges on one end of the back, so that the back will open lengthwise. The lower part of the frame is to be cut away with the exception of a very thin piece, left to support the negative. The object in cutting the frame, is to let the printed picture drop into a box placed below the printing frame. When ready for use, have a suitable support for the printing frame, so the frame will be as nearly upright as can be conveniently used. Keep a piece of glass in the frame to prevent possible breaking of the negative. Place the paper in position on the negative, fasten the springs, print as usual, and when the back is opened to put on a fresh piece of paper the printed picture will drop immediately into the box.

By this method one can change the printed paper; have a fresh piece in place and the frame ready for printing, in four or five seconds. In damp weather if the paper does not drop quickly enough into the box; a little French chalk on a tuft of cotton, rubbed lightly over the negative will remedy the trouble.

Chas. F. Ackerman.

❖ ❖ ❖

TITLING NEGATIVES.

Some few weeks ago I had a number of negatives that I wanted titled and used the following method with good success: Dissolve opaque in water to a thickness that will flow easily from a pen, now place the negative film side up in a position so that it will be easy to print the title desired. Use a medium fine pen and start from the lower right hand corner. Remember, that all letters must be made backwards; this will be found very easy after a few trials. Any negative can be titled very quickly in this manner. Should you wish to remove the title simply place the negative in plain water and allow it to soak for a few moments, rub the film gently until all the opaque is removed, then place in a rack to dry.

W. A. Abbott.

❖ ❖ ❖

A novel way of transferring bromide prints to cloth, the only expense being the print. Take a fresh printed bromide (not gaslight) print, and wet it well, then place a wet cloth over the print and iron with a hot iron evenly and not too long.

Upon removing the print from the cloth the entire emulsion will be transferred upon the cloth. The image can be removed from the cloth by simply washing in hot water by which it melts. Plain hypo, instead of acid hypo must be used.

S. Nelson.

❖ ❖ ❖

The directions for using the Dry Mounting Tissue say that the hot iron should *not* be moved over the print, but I find that if it is allowed to stand in one place that the edge is liable to sink and make a dent that it is almost impossible to rub out.

Holding the print down firmly with the hand on one half of it I move the iron till one side is fastened and then change to the other side and keep going over it in all directions till the mount is hot clear through. If the *mount* is hot there will be but few troubles with blisters.

One Who Has Had Trouble.

Items of Interest

TO MAKE A LENSLESS CAMERA.

A camera without a lens would generally be considered no camera at all.

Substitute for the lens a small and perfectly round hole and we have a camera every part of which we can make ourselves at small expense, and which is easy to handle. We can take everything but objects in motion.

The camera need only be a light-proof box, the inside dull black in color, and with some arrangement for turning films or changing plates.

At the front of the camera should be an aperture about a half-inch in diameter. Around this the wood should be countersunk so as to allow the rays of light entering the needle hole to spread freely in all directions. On the outside of the front there should be some simple form of shutter.

Take a piece of thin copper, brass, or tin an inch and a half square and, after pounding it as thin as possible, find its center. Then with a file round off the point of a fair-sized wire nail. Place this on the center of the square and strike until a slight nub, or boss, appears on the under side of the metal. By rubbing this on a grindstone or an oilstone the metal at that particular spot can be made much thinner than the rest of the piece. Select a No. 10 needle and gently push the point through the center of the thin surface.

On examining the hole with a magnifying-glass little ragged bits of metal will be seen on the underside where the needle point came through. Rub this side very lightly on the stone to wear off the rough edges.

Next push the needle straight through the metal a little farther, thus enlarging the hole. Rub once more on the stone and so gradually enlarge the hole, keeping the edges rubbed smooth. Having made the hole the same size as the needle, at its middle, and making sure that the hole is perfectly round and smooth, blacken the plate with ink or by smoking it with a sulphur match. Then glue it firmly over the aperture on the front of the camera and see that the shutter is tight.

A simple finder may be made for the camera by drawing lines on the top of the camera to the edges of the film or plate from a point just above the hole. This gives the angle of view and limits of the picture.

The greater the distance the plate or film is from the needle hole the longer the exposure required. In full sunshine an exposure of four seconds is equal to double that if the sky is cloudy and the sun hid.

Be careful that you have no object in motion in your view unless the exposure is at least fifteen minutes, when a person may pass in front of the camera without appearing in the picture. Pictures taken with a needle hole require the same development as those taken through a lens.

—*The Circle.*

* * *

SUBMARINE PHOTOGRAPHY.

Visitors to Santa Catalina, "the magic isle" of California are impressed most of all by the submarine gardens which can be seen there from the glass-bottom boats. They are usually clamorous for pictures of these indescribably beautiful vistas into dim waters, where fish of a thousand forms and colors play among the sea foliage.

Here is the way this demand for "submarine" photographs can be met: A narrow rectangular aquarium, open to the sun is placed where the light is unobstructed, the fish to be "snapped" are placed in the water after kelp, rocks, and shells have

been grouped to make realistic composition. A canvas is hung up for a background and the camera is brought close enough to put the sides of a vessel "out of the picture." Then the artist waits patiently until his finny models come to rest in some effective pose, when he presses the bulb.

That's all there is to it, but some of the most beautiful pictures of submarine life can be made in this way.—*World.*

* * *

LONG-DISTANCE VISION.

The baffling problem of transmitting photographs by telegraph and telephone has been solved, it is asserted, by Prof. Antonio Montagna, an Italian inventor. The ordinary wires are used. The inventor has made a system whereby he can decompose the pictures into elementary and graphic signs, which, when separated, can be designed by letters of the alphabet. The letters are transmitted in the usual way, and the operator who receives them is enabled to reconstruct the photograph by substituting the signs corresponding to the letters. The invention can be used by telegraph, telephone, and the wireless system, and photographs can be transmitted any distance. This, however, is far from the desired end of making persons visible to each other when conversing over the telephone.—*Journal.*

* * *

In photographic practice it is necessary to regard as capable of affecting a photographic plate all substances which, at the maximum temperature and humidity occurring in practice, produce hydrogen peroxide with sufficient rapidity to cause a perceptible deposit of silver on a plate exposed to their influence during one week. It is well known that most oxidizing agents produce hydrogen dioxide from gaseous oxygen in the presence of moisture. Aluminum, magnesium, and zinc, even at distances of 1/10 and 1/5 inch from the plate, produce a perceptible reduction of silver in two days. Consequently these metals should not be employed in the construction of cameras or plateholders, unless they are very thoroughly lacquered. A piece of newspaper, which has lain in the sun five minutes, affects a plate within 24 hours sufficiently to cause blackening on development. The action of hydrogen dioxide in increasing quantities on photographic emulsions is represented by a curve similar to that which represents the action of light. Paper treated with potassium permanganate affords a complete protection against the action of hydrogen dioxide, as the dioxide is decomposed by the manganese oxide which is formed on the paper.—*Scientific American.*

* * *

THE PHOTOGRAPH.

See dis pictyah in my han'?
  Dat's my gal;
Ain't she purty? goodness lan'!
  Huh name Sal.
Dat's de very way she be—
Kin' 'o tickles me to see
Huh a-smilin' back at me.

She sont me dis photygraph
  Jes' las' week;
An' aldough hit made me laugh—
  My black cheek
Felt somethin 'a-runnin' queer;
Bless yo' soul, it was a tear
Jes' f'om wishin' she was here.

Often when I's all alone
  Layin' here,
I git t'inkin' 'bout my own
  Sallie dear;
How she say dat I's huh beau,
An' hit tickles me to know
Dat de gal do love me so.

Some bright day I's goin' back,
  Fo' de la!
An' ez sho' 's my face is black,
  Ax huh pa
Fu' de blessed little miss
Who's a-smilin' out o' dis
Pictyah, lak she wan'ed a kiss!

—PAUL LAURENCE DUNBAR in *The Searchlight Magazine.*

Among the Camera Clubs

[Officials and other members of Camera Clubs are cordially invited to contribute to this department items of interest concerning their clubs.—The Editors.]

Wishing to collect information as to the procedure of the various Photographic Clubs throughout the country, and as to their methods in competitive print exhibitions Mr. Harry D. Williar, of 639 W. Baltimore Street, Baltimore, Md., has sent out the following list of questions:

1st. Does your club usually have an annual print competition or exhibition.

2d. What form of prize does your club usually award if any?

3rd. If no prizes of any kind are awarded, does the acceptance and hanging of a print comprise the only honor bestowed?

4th. How long are prints usually open for exhibition or if not opened to the public, please so state and the time prints are usually on private exhibition.

5th. Is it customary with your club to have prints judged and honors awarded before being exposed to the public, or are prints exhibited to the public and judged after having been exhibited to the public for a week or more?

6th. Does your exhibition fairly represent your active membership or is it confined to a few only?

TOLEDO CAMERA CLUB, TOLEDO, OHIO.

The special attraction at the April meeting of the Toledo Camera Club, was a collection of enlargements by the staff photographer of the St. Louis *Times,* Mr. Wm. Burton.

They represented the different phases of the life of a photographic reporter; of his perils, as well as his pleasures; of his get-there-quick, to his long hours of watching and waiting in the pursuit of things strange, new and interesting to newspaper readers and he has caught them all from the national game to the workman on the topmost beam of a skyscraper in course of construction. Our members enjoyed each print and they were left on the walls of the Museum of Art for a few days and were viewed by the public.

The club has perfected arrangements wherein the club's sixth annual salon and the sixth American Salon will open with a reception on May 6th in the Toledo Museum of Art and the prints will remain on the walls for the balance of the month.

The annual meeting of the American Federation of Photographic Societies will be held in the same place, on May 7th, and the indications are that it will be a notable event.

DETROIT CAMERA CLUB, DETROIT, MICH.

A camera club has been organized at Detroit, Mich., to be known as the Detroit Camera Club. A number of camera enthusiasts met at the Detroit Museum of Art and plans for the organization set forth. A committee was chosen to draft a Constitution and By-Laws; and another meeting was called at which they were discussed and the club was formally organized. The following officers were elected: Mr. W. B. Wilcox, resident; Mr. C. L. Warren, vice-president; Mr. Harold Collins, treasurer; and Mr. C. J. Schauer, secretary.

The members engaged in an outing the following Sunday and many pictures were snapped. A subject was chosen and it was taken by each member from what view appealed to him the best.

The success of the club is evident from the great interest, spirit, and enthusiasm thus far made manifest. Club rooms with darkrooms and all of the necessary equipment will be obtained as soon as possible. Correspondence with other clubs is solicited. Address Secretary, 82 Harper Avenue, Detroit, Mich.

POSTAL PHOTOGRAPHIC CLUB, WASHINGTON

Awards of certificates for prize winning prints in the October, 1909, Album are announced, viz.: To Mr. J. Will Palmer, of Nashua, N. H., for print No. 19, entitled, "Head, Hand and Heart." To Mr. C. F. Clarke, of Springfield, Mass., for print No. 18, entitled "Portrait of Bro. Schouler."

Many prints are needed for the Album for June. Members from whom prints are due will confer a favor by supplying, if possible, two prints, one for the June Album and one for the July Album. The Album last mentioned will be issued about June 15, if prints are received in season.

The "Meet" of the Club at Athens announced tentatively in April Bulletin will be held during the week commencing July 17, 1910. The following is quoted in part from the invitation of Bro. Park in behalf of our Athens confreres:

"We can't exhibit any Congressional Library or Washington Monument or take you to Mount Vernon but we can show as lovely a combination of hill and river scenery in and around this valley as can be found anywhere. We will probably get next to nature by securing for headquarters a bungalow on the banks of one of our beautiful rivers and there will be bass fishing, rowing and bathing for those so inclined, and lots of chances for prize-winning landscapes within reach. Then we have in mind a visit to famous Watkins Glen which is only a short distance from here and is a nice trip by trolley."

This tempting invitation ought to insure the attendance of every member who can possibly arrange to be present. Those who contemplate attending are requested to notify Bro. Park. We want to make this "Meet" one of the most noteworthy events in the history of the Club.

G. A. BRANDT, *Secretary.*

NEW BRITAIN, CONN., CAMERA CLUB.

The Eighteenth Annual Meeting and banquet of this club was held Tuesday, March 22, 1910. The officers elected were as follows: President, E. H. Start; vice-president, Roy W. Oles; secretary and lantern slide director, E. A. Sheldon; treasurer, H. P. Richards.



Forget your troubles and come to the Camera Clubs Annual Banquet Tuesday evening March 22, 1910.

We reproduce herewith fac-simile of the illustrated announcement and souvenir menu, both the work of members of the club.

The annual field day was held March 25, a large number of members participating. A prize was offered for the best three pictures made upon the trip.



THE CAMERA CLUB, NEW YORK.

The spring exhibition of Photographs, by members of the club is on the walls until May 31st.

The regular meeting was held May 5th, following which Mr. Archie Gunn, criticized the members' exhibition.

GREATER MONTREAL CAMERA CLUB, MONTREAL, CANADA.

This club is progressing very well and has now over forty-five members. In the Salon of the M. A. A. A. Camera Club three of our members had pictures hung, which was creditable, considering how severe the judges were, and we hope for betterment in the future.

T. LONGMIRE, *Asst. Secretary.*

PHOTOGRAPHIC NOTES.

A Sterling Silver Loving Cup, doubtless the most beautiful, intrinsically the most valuable prize ever offered by the Photographers' Association, of New England, is open to the world for competition, without entrance fee, at their convention in Boston, July 26, 27, and 28.

Most attractive trophies will be up as usual for competition of members only; as an extra incentive to the various states included in the Association, a state class has been created in which competition is limited to members from individual states.

As in previous years, entries in the complimentary exhibit will be highly appreciated. Particular care will be exercised in hanging all exhibits to the best advantage and the exhibition hall will be so arranged as to make it not only a place for study but one of comfort and enjoyment as well.

Realizing the amount of labor and expense involved in preparing and forwarding an exhibit, as a matter of courtesy the Association will show its appreciation by issuing to each exhibitor in the art department an "exhibitor's certificate" suitable for framing.

Full particulars regarding prizes and program are being sent direct to N. E. photographers and may be secured by others interested from Mr. George H. Hastings, secretary, 37 Merrimack street, Haverhill, Mass.

Among the attractions already secured, we note Mr. Ryland Phillips' illustrated lecture "With Other Photographers," Mr. J. Hanmer Croughton, illustrated lecture on pictorial composition as applied to photographic portraiture and Mr. C. H. Claudy, critical and analytical lecture on advertising. The program arrangement insures three full days; the outing or excursion will not occur till late afternoon of the third day.

W. F. OLIVER, *Pres. P. A. of N. E.*

WILKES-BARRE CAMERA CLUB, WILKES-BARRE, PA.

The eighth annual exhibition will be held from May 9th to 14th. The selection of winning prints will be made by the well known art critic and author S. Hartmann. From a total of 120 pictures entered ten certificate pictures will be awarded and three prize pictures. A review of this exhibition by Mr. Hartmann, with reproductions of winning pictures, will appear in a later issue of the PHOTOGRAPHIC TIMES.

MONTREAL CAMERA CLUB, MONTREAL, CAN.

The fourth annual meeting of the Montreal Amateur Athletic Association Camera Club was held on April 27th at their club house, Peel street. The following were elected to their respective offices for the new year: A. M. Bryson, president; W. R. Allen, vice-president; Chas. Adkin, recording secretary and treasurer; H. C. Stone, corresponding secretary; B. B. Pinkerton, P. S. Robinson, and Arthur M. Russell, committee.

The vice-president, Mr. Allen, has kindly donated a cup for the best six pictures taken by a "green" member during the year 1910, a special exhibition for members only will be held when these prints will be judged. Owing to the increasing membership the premises are to be enlarged, with an additional darkroom for the development of enlargements.

All communications should be addressed to H. C. Stone, 334 Craig Street, West, Montreal, Que.

Trade Notes

[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—The Editors.]

The Berlin Aniline Works desire to apologize to the many amateurs who have so generously responded to our ad. in regard to the new formulæ book. We have met with a great many delays, from various sources, in getting out this book, but wish to say that the book is now in such shape that we have every assurance that it will be in our hands by the 15th of this month.

Thanking the various amateurs for their kind indulgence, we remain,

Berlin Aniline Works.

☆ ☆ ☆

TO THE TRADE.

We beg to announce that Mr. August Stoeckicht has resigned as treasurer and manager of our company and that Mr. Fred Schmid, who has been connected with our firm for the past ten years, has been elected to succeed him.

At this occasion we wish to thank you for past favors and with the general return of prosperity, we feel satisfied that our business with you will also increase considerably during the coming season.

C. P. Goerz, American Optical Company.

☆ ☆ ☆

The Premo Adapter will convert your plate camera into a daylight-loading film instrument allowing you to focus on the ground glass between each exposure. It will double the value of your outfit. A series of small spring fingers automatically closes the slide opening. Complete catalogue at dealers or mailed on request.

☆ ☆ ☆

Professional Cyko is uniform in speed, latitude, and surface and responds with absolute precision to the developing agent, will reproduce exactly what is in the negative and is correctly balanced between light and shadow.

The new improved Seneca View Camera is superb for the amateur of experience and the professional. Its adjustment, horizontal and vertical swings with rack and pinion, and reversible back fit it for the widest range of work. Its patented sliding front bed and jarless back give speed of operation and accuracy.

☆ ☆ ☆

A successful photographer must use his brains and have a progressive up-to-date equipment. The Bausch & Lomb Zeiss Portrait Unar Lens will prove him a man of brains.

☆ ☆ ☆

Much vexation and patience is saved in mounting your prints by using the Kodak Dry Mounting Tissue. The prints cannot curl and the mounts will not buckle. Your dealer will supply you.

☆ ☆ ☆

The full tonal value of your pictures of severe contrasts are helped by use of the Kodak Color Screen and the Eastman N-C film which is Orthochromatic.

☆ ☆ ☆

We have received from the Photo Craft Shop, of Racine, Mich., who are the sole distributors of Bodine's Monochrome Lens, a set of their blue glasses for use in the field or on the water. This is a very useful addition to our summer kit and we return our sincere thanks to the Photo Craft Shop.

☆ ☆ ☆

Depth of detail and the greatest range under the trying conditions of spring light with the shortest exposure are obtainable with Extra Fast (blue label) and Special Extra Fast (red label) Hammer Plates. "A Short Talk on Negative Making" will be mailed on request

Let your next supply of Pyrogallic Acid be Hauff's, a heavy white powder, chemically pure. G. Gennert, New York and Chicago.

☆ ☆ ☆

Send for a Korona catalogue and acquaint yourself with the address of the representative in your locality for a demonstration.

☆ ☆ ☆

The *Book of Photography,* edited by Paul N. Hasluck, New York, Cassell & Company.

This is a very complete book, of an entirely practical character, numbering over 700 pages, with 1,000 illustrations and 48 full page plates. It has a comprehensive and useful index at the back of the book, and a glossary of terms used in photography, in the front of the volume. It comes very nearly constituting a complete photographic library in itself, and contains a vast amount of information put in a simple and practical way.

The price of the book is $3.00, and it will be sent, prepaid, by our publishers, to any address, on receipt of that amount.

☆ ☆ ☆

As we go to press, we are in receipt of A. Radclyffe Dugmore's very beautiful volume describing his camera adventures in the African Wilds, which will be reviewed at length in a later number of this magazine. The book is published by Doubleday, Page and Company, at $6.00, and can be obtained from THE PHOTOGRAPHIC TIMES at that price.

☆ ☆ ☆

ODE TO A COOKE LENS.

Lines addressed to an old "Cooke Lens sold some six years ago by a reader of the *Amateur Photographer,*" England, and only recently repurchased by him.

Canst tell me why, old lens with glasses bright,
I yielded to insidious pretenses
Of others of thy race? For though such lenses
Full covered every inch of my emulsion,
Yet fool was I to compass thy expulsion
And send thee to the distant "ewigkeit."
Ah, Taylor, Taylor! It was *not* the voice
Of Hobson's choice.

Ah, for a space, 'tis true, the glass of Jena
Around me wove its mystic, potent spell
Which led me on to barterings—to sell
Thy trusty form to unknown, alien hands;
And lo, thou wentest forth to far-off lands,
And left me but to sing a plaintive *scena,*
Lamenting my sad loss; ah, think of that,
Anastigmat!

But now again my willing fingers close
Around thine unpretentious "Unicum";
Again I gaze in admiration dumb
Upon thy shining, highly lacquered hood.
My joy, I ween, can well be understood,
And who will grudge the thought that paltry prose
Is quite inadequate to tell my glee
On meeting thee?

Full lovingly I work thine apparatus;
Once more thy shutter gives its "time"—it "½,"
Its "1/10th," and all the others; how I laugh
As once again I bid its noiseless blades,
To open; then to close. Great joy pervades
(Accounting for this glad "divine afflatus"),
For nought in matters optical surpasses
Thy "simple glasses."

I wonder, as the weary years have flown,
What journeys thy successive owners took
(To emulate thy namesake, Capt. "Cooke?")
What pictures, old objective, hast thou made
In cloistered close, in green and grassy glade
Since other flanges claimed thee from thine own?
Enough. With tender care, no more to roam,
I screw thee home.

Now, after stress of numberless exchanges,
To thee once more I gratefully return,
And others, by my song, may haply learn
That first attempts at purchasing one's kit
Are sometimes really right; think over it.
For he who 'mongst his friends a "deal" arranges
May find, too late, that spite of eager quest,
First love is best!

Classified Advertisements

Advertisements for insertion under this heading will be charged for at the rate of 25c. a line, about eight words to the line. Cash must accompany copy in all cases. Copy for advertisements must be received at office one week in advance of the day of publication, which is the fifteenth of each month. Advertisers receive a copy of the journal free to certify the correctness of the insertion.

Rates for display advertising sent on application.

THE PHOTOGRAPHIC TIMES PUBLISHING ASSOCIATION, 135 W. 14th ST., NEW YORK

GEORGE B. CARTER, President. P. RANDOLPH COOK, Secretary and Treasurer.

PHOTOGRAPHS colored by hand with Japanese water colors. "The Brook in Spring Time," and "The Pond," are two very beautiful panel pictures when colored. These photographs are colored just as nature made them. The two above panel photographs are 5x7 inches, and will be sent to you for $1.00, all work guaranteed first class. HARRY F. BLANCHARD, South Glens Falls, N. Y.

BEST PAYING Studio in Massachusetts for sale. For particulars write to J. GINSBERG, 161 Magazine St., Springfield, Mass.

AMATEUR photographers! 12 sheets 4x5 Aurum sepia photo-paper, with toning powder, mailed for 10c., silver. THE AURUM CO., 522 East 138th Street, New York.

Artura Enlargements

Made on Artura Carbon Black Paper from any size film or plate negative

8 x 10 . . .	20c. each
11 x 14 . . .	45c. "
14 x 17 . . .	60c. "

Postpaid.

Work guaranteed. Negatives returned.

Bodine's French Pictorial Lens for those soft, sketchy effects that make prizewinning pictures. For landscapes or portraits, speed F 5. Three sizes, 3 1-4 x 4 1-4 to 5 x 7, in cells to fit any standard make of shutter. **Price $5.00.**

High grade developing and printing for amateurs. Supplies for gum, kallitype and carbon workers. These and other new and interesting specialties described in our new catalogue, a copy of which will be sent free upon request. Photo supply dealers and finishers send for our money-making offer. Representatives wanted everywhere.

The Photo Crafts Shop, (Dept. D) **Racine, Wis.**

NORMAN PAPERS

Anti-trust manufacture. Made on honor. Yield photographers magnificent results. Price is right and is express prepaid. Write on your letter-head for free sample and copy of the **Norman Photographer**

Amateur photographers send 10c for samples, 4x5 or cabinet. Fifty grades and surfaces.

Norman Photo Paper Co., Rochester, N.Y.

REMOVAL SALE

During the next three months, we will offer from an over-stock, some of the best bargains ever put before our customers, in the Camera and Lens line. New address:

109 Fulton Street.

NEW YORK CAMERA EXCHANGE.

ART STUDIES—Photographs from Life Models. Finest collection for artists and art lovers. Illustrated catalogue sent free on demand. C. KLARY, 103 Avenue de Villiers, Paris, France.

FREE—A 14k FOUNTAIN PEN (worth $1), and 10 other useful articles, with each membership. This offer holds good only while they last—first come, first served. Send a stamp to-day for the biggest offer ever made by anyone. CORRESPONDENCE CAMERA CLUB, Box 61, HELMETTA, N.J.

VIEWS MADE INTO PHOTO-GELATINE

POST CARDS

AND SOUVENIR ALBUMS
FINEST AMERICAN MADE

The Albertype Co., Brooklyn, N. Y.

LEARN **PHOTOGRAPHY**

EARN $20 TO $50 A WEEK — **3 COLOR PHOTO-ENGRAVING** — ESTABLISHED 16 YEARS

Only Colleges in the world successfully teaching these paying professions. Endorsed by International Assn. of Photo-Engravers, and Photographers' Assn. of Ill. Terms easy; living inexpensive. Positions secured for graduates. Write for catalog; specify course interested in.

Illinois College of Photography, or Bissell College of Photo-Engraving, 967 Wabash Ave., Effingham, Ill. — **L. H. BISSELL, President.**

PHOTOGRAPHERS SAVE 30 PER CENT

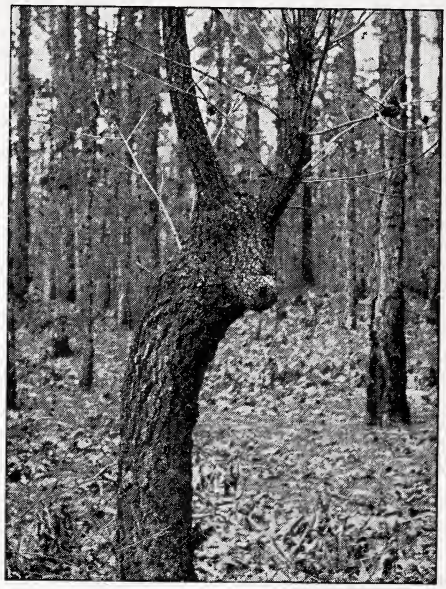
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AMERICAN PHOTOGRAPHY

1304 Beacon Bldg., Boston, Mass.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*



THE UNUSUAL.

There is a tree, a rock formation or something unusual in your vicinity which will make an interesting photograph. The above illustration is one of these unusual things and it doesn't require a great stretch of the imagination to see the remarkable resemblance to an elk's head in the picture.

If you don't know of anything of this nature nearby it may be just because nobody has noticed it or because your attention hasn't been called to it. Nearly every woods has some such freak formation among its trees or shrubs just waiting for somebody to discover it. The next time you are out with your Kodak keep the possibility of finding some such thing in mind and it will add spice to the hunt for pictures.

Nature repeats freaks of this kind many times. You can find them if you will look.

Unusual things similar to the illustration, properly photographed will make interesting additions to your album of Kodak prints.

DRY MOUNTING.

Prints may be mounted wet or dry with various mountants such as paste or glue.

Dry mounting was always more or less troublesome and unsatisfactory until Kodak Dry Mounting Tissue was introduced and its advent solved the problem.

You all know that mounting wet prints with paste is easy but how about the curl or buckle of the mount when the print dries? In practice it is impossible to avoid this trouble as the print when mounted wet is stretched and naturally in drying it will shrink back to its original size, at the same time drawing the mount out of shape.

Mounting dry prints with paste or glue is a precarious undertaking for the print must be handled quickly after applying the glue or paste before it begins to roll up and cockle. Then another drawback is the accuracy with which it must be placed, made more difficult by the speed required in placing it. Rather a hit or miss proposition. If you happen to miss there is no chance to slide the print into proper position without spoiling the mount.

Dry mounting with Kodak Dry Mounting Tissue is the proper way. The tissue is cut the size of the print, placed between the print and the mount and after placing the print in position just press it into contact with a warm flatiron. The tissue is dry and becomes adhesive only after the heat of the iron affects it. No mount, even the thinnest, will curl or buckle when prints are attached with Kodak Dry Mounting Tissue.

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Eastman Kodak Company

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ORTHOCHROMATIC.

Noah Webster defining "orthochromatic" says, "In Photography, preserving the relative difference in colors without the customary intensification of certain colors and the toning down of others. Blue, under ordinary conditions takes white or nearly so, but when exposed to an orthochromatic plate or film its color is indicated by a shade corresponding to its effect upon the eye".

Now that you fully understand the meaning of orthochromatic we want you to fully appreciate what it means to you in photography as you practice it. For example, you are out with Bessie and Beatrice and you want to make a picture of them sitting on a bench along the promenade at the seashore or standing in the garden with the lilac bush for a background or any old place for that matter for wherever you are out of doors more or less color will always enter into the picture.

Taking the first example with Bessie and Beatrice on the bench with the sand, sea and sky behind them and in bright sunlight. Under ordinary conditions the sea, sky and sand are likely to be one and inseparable, but with Eastman N-C film the separating lines will be clear and distinct and if there are clouds in the sky they also will be separated from the blue.

Going back to Webster—"Blue under ordinary conditions takes white, etc." That's why the white clouds and the blue sky on Eastman N-C film are separated. The picture made on this film is *not* a picture made under ordinary conditions—it is *not* an ordinary film.

Take the second example—Bessie may be dressed in pink which ordinarily photographs dark—while Beatrice may be dressed in white with a blue sash and collar. Under ordinary conditions the blue sash and collar would become a part of the white dress. Then there is the lilac bush with its purple flowers and green foliage—the purple ordinarily would take white and all the shades of green foliage would be black. With Eastman N-C film there will be no such misrepresentation of colors because Eastman N-C film is orthochromatic.

It is true that a plate or film cannot be made that will, under the severest test give an absolutely correct record of color values. This is due to the law of limitations. If in making orthochromatic plates or film certain colors are favored other colors must necessarily be sacrificed to a certain extent.

Therefore when photographing color combinations of severe contrast, we must come to the aid of the orthochromatic plate or film with a color screen suited to the plate or film with which it is to be used.

For just such pictures we supply the Kodak with the "Kodak Color Screen", the use of which is extremely simple. This device consists of two pieces of glass ground optically flat with just the right shade of yellow between—the whole mounted in a metal ring or collar that slips on over the Kodak lens.

These screens are of proper construction to work with the Kodak lens and of proper color to work with Kodak film and are the perfected result of much experience and many experiments.

The price of the "Kodak Color Screen" is from 50 cents to $1.00 according to size and there is one made to fit your Kodak.

For all pictures put Eastman N-C film in the Kodak with the assurance of securing negatives with color values as near their proper balance as can be produced without the intervention of a color screen.

For pictures of the severest color combinations and to preserve the detail of cloud effects—even the most delicate—slip a "Kodak Color Screen" over your lens and add to the orthochromatic power of Kodak film.

Your dealer will supply you with the proper size in a "Kodak Color Screen". The size to fit your Kodak.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*



THE KODAK PORTRAIT ATTACHMENT AFIELD.

There are two ways to enjoy nature. You would almost suspect from these opening words that we were going to say the two ways were with or without a Kodak, but we aren't—at least not so abruptly.

One way to enjoy nature is to stroll forth at this time of year and just breathe in the pure balmy air and know that you are surrounded by the beauty of spring flowers and foliage without paying any particular attention to just which flower or which spray of foliage is the most beautiful. You realize the sense of pleasure afforded by things in general but you are only enjoying yourself in a broad, careless way.

The other way to enjoy nature and the way to true enjoyment is to observe detail. Every flower or spray of flowers—every leaf or spray of leaves has a separate and complete beauty entirely different from the rest. The person who has the happy faculty of observation sees more on a day's outing—gets more real enjoyment in the day than the indifferent one does in a season of outings.

Now it is one thing to observe and appreciate detail and another thing to record what you have seen and preserve or reproduce the beauty you have discovered for other eyes to see and enjoy. You may as well hunt for game without a gun as to search for the beauties of nature without a Kodak.

The Kodak is however inclined to observe nature broadly—inclined to look at things in a general way unless equipped with that little detail absorber known as "The Kodak Portrait Attachment". This is a simple little device—an extra lens—which slips on over the regular lens and makes it possible to work at close range and produce sharply defined pictures with detail and clearness impossible without it. It is very desirable for making head and shoulder portraits and as its name implies is intended for portraiture but it is equally desirable for other close range work where detail of good size is requisite.

The cowslips—the ferns—the spray of apple blossoms at the end of that low hanging bough—the reeds at the edge of the marsh are all worthy subjects.

The Kodak unaided is a desirable companion on every trip but for separating the little things from their surroundings and securing their full detail of form there is nothing more efficient than this same Kodak equipped with a Kodak Portrait Attachment.

A portrait attachment in your pocket ready for instant use will increase your power of observation and enable you to photograph the little things with Kodak convenience.

The price of a Kodak Portrait Attachment is fifty cents and it is made to fit nearly every Kodak. Your dealer has the one you need. Get it to-day.

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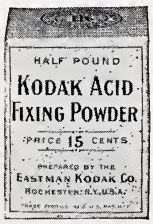
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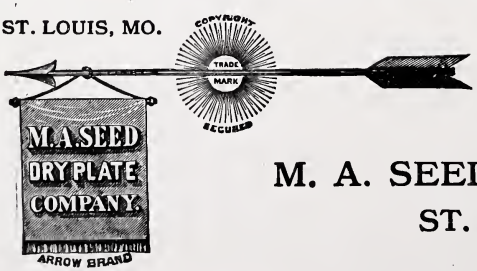
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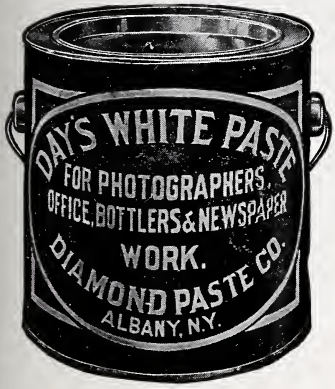
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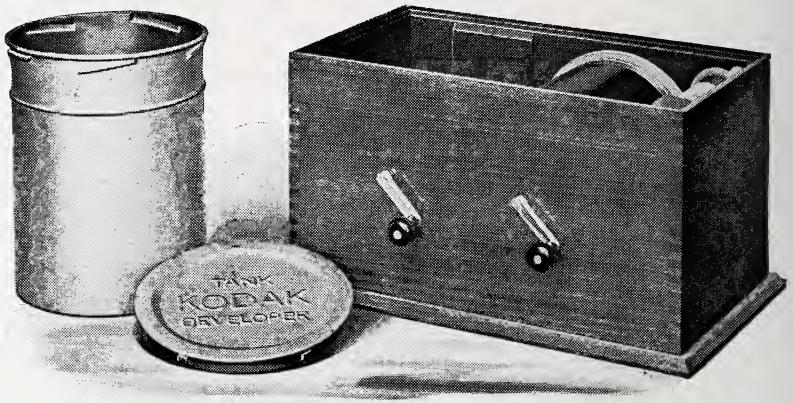
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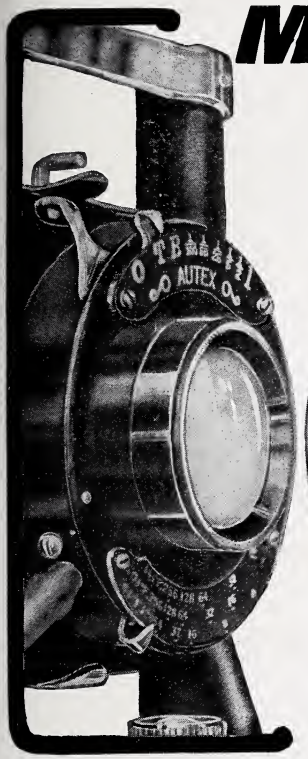
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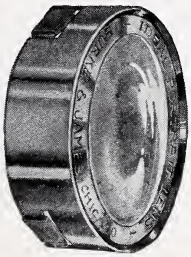


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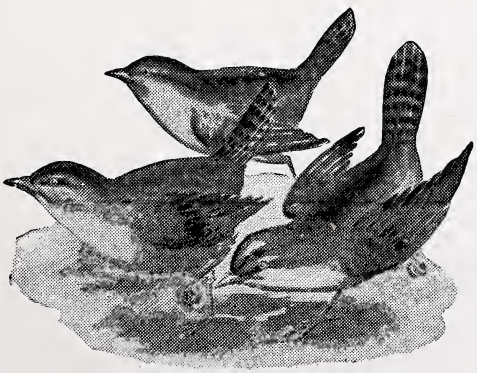
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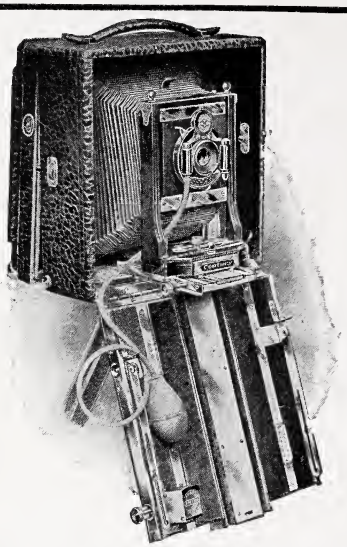
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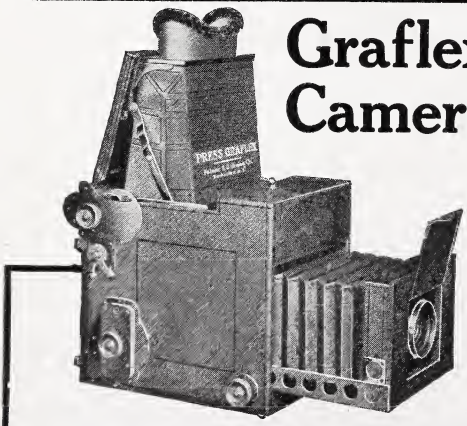
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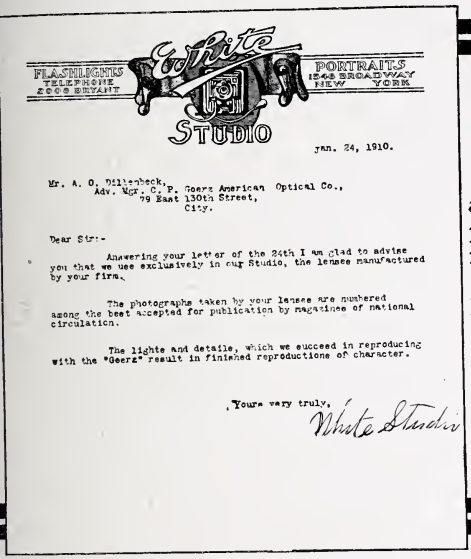
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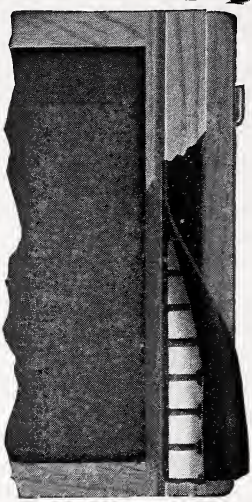
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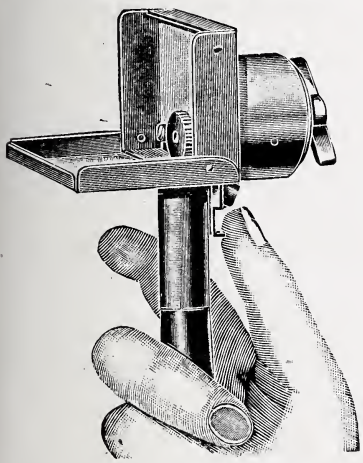
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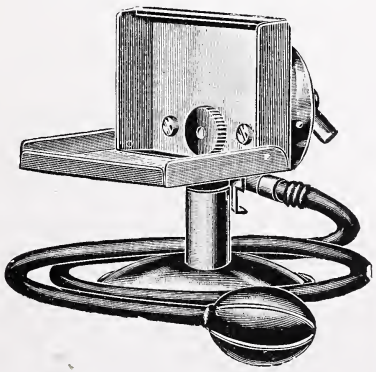
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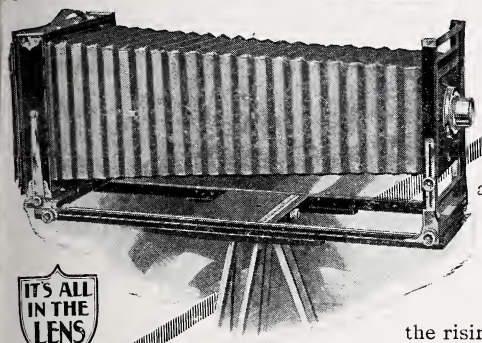
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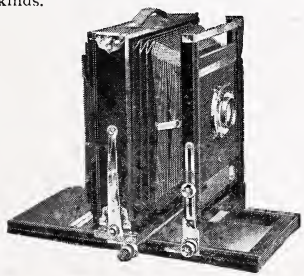
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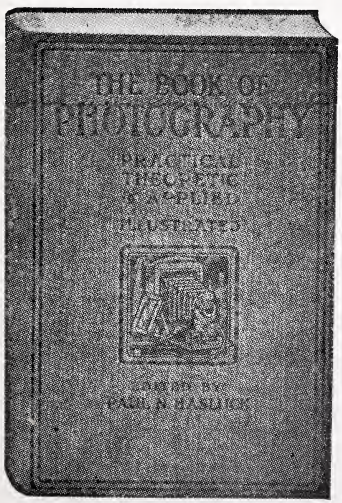
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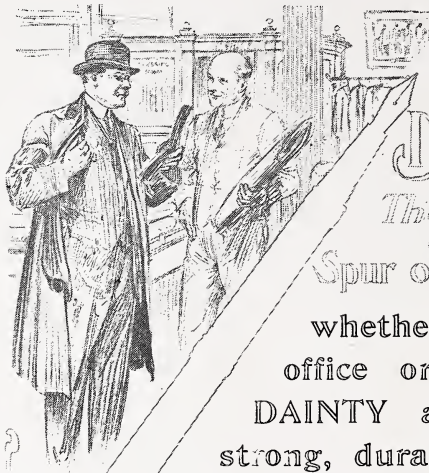


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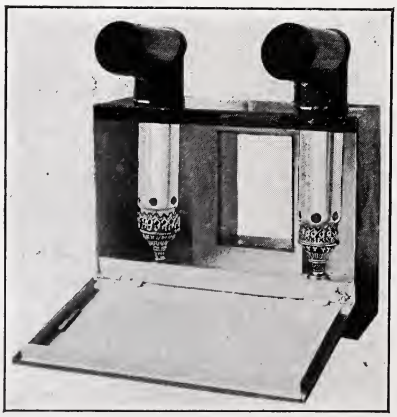
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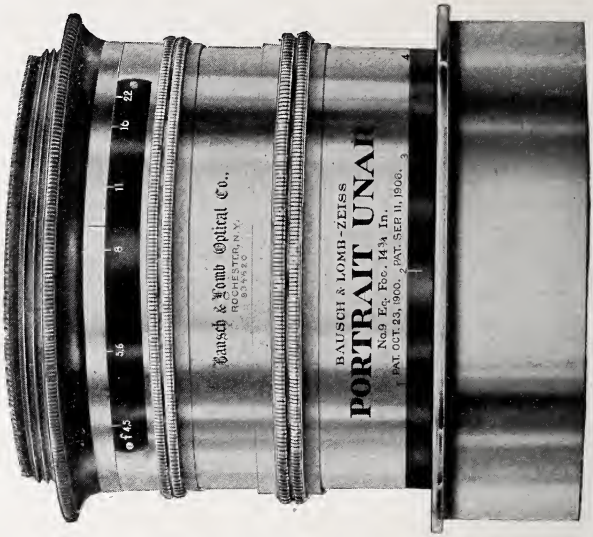
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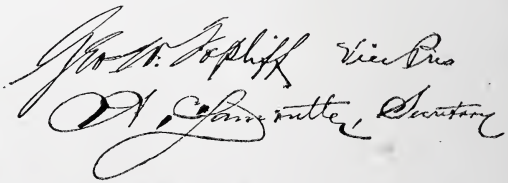
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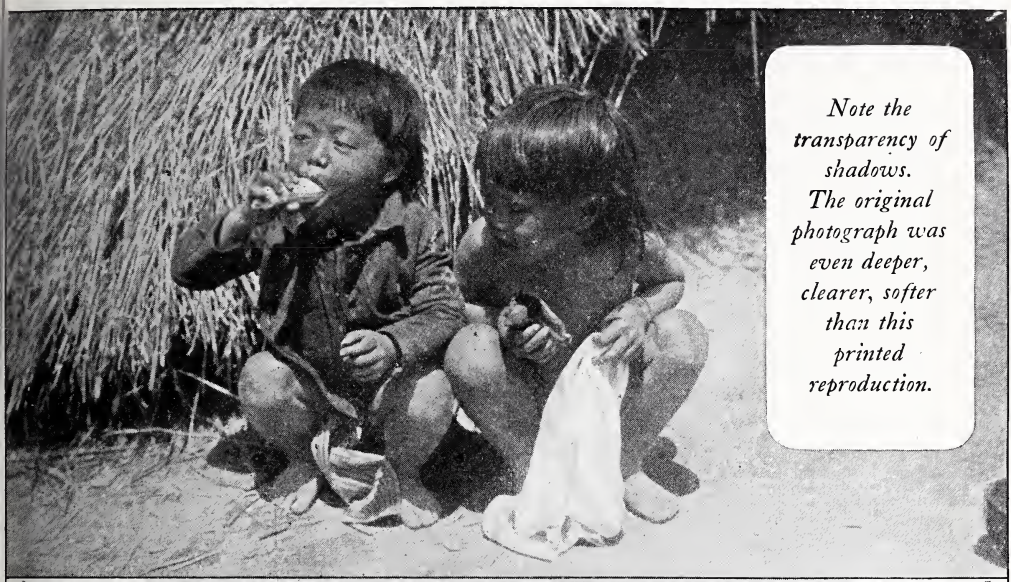
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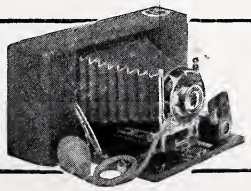
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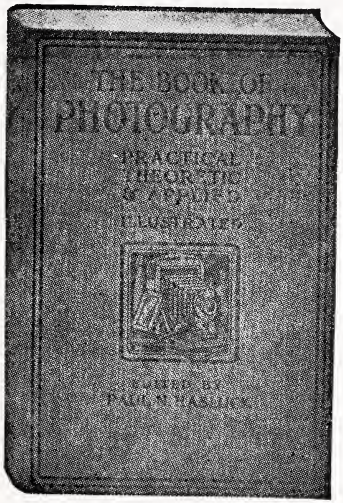
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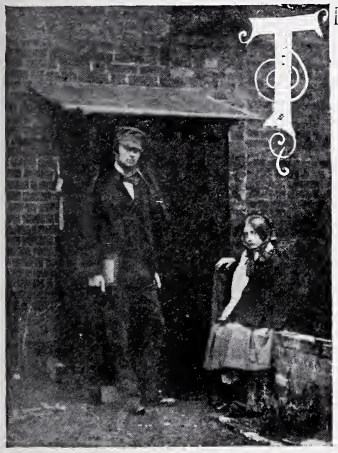
GOLDEN GLOW. *Harry D. Williar.*

The Photographic Times

VOLUME XLII JUNE 1910 NUMBER 6

PHOTOGRAPHY IN BUSINESS BUILDING.

BY W. I. SCANDLIN.



THE scope and possibilities of this subject are as boundless as the most fertile imagination of man can picture and far beyond the power of any article adequately to set forth. But there are some facts and phases of the matter that may well be borne in mind when considering it. First and foremost is the thought that photography must not claim too much for herself after all, for, notwithstanding the tremendous service she has rendered the world and especially during the last thirty years, the most conspicuous service, the popularizing of illustration, would have been impossible without the half-tone plate, the improved methods of manufacturing inks and paper and the exquisitely perfected printing presses. For proof of this statement it is necessary, not only to compare the best examples of photographic reproduction from the printing press of say thirty years ago with those of to-day, but to compare as well the purely photographic achievements of the corresponding years. The result of such comparisons will be to impress one with the tremendous difference in the relative advances in the pure and the applied photography within this period. Indeed it almost seems that so far as actual results are concerned pure photography has scarcely moved a cog while in its application to the printing press it has gone forward with leaps and bounds. To be sure there have been improvements in methods, apparatus, and materials by which greater speed and scope are possible but is the most modern photograph after all for real integrity and beauty of interpretation in any sense superior to that of thirty years ago? The writer has in his possession a number of negatives made as long ago as 1853—only fourteen years after Daguerre's discovery—that produce prints equal to the best that can now be made, notwithstanding the fact that these

negatives themselves are made on waxed paper. Perhaps Daguerre made the mistake of discovering too much and of leaving too little for those who came after him.

Color alone still baffles us and there are even those who claim to think that he was quite as near to solving this problem as we have ever been. However this may be, color seems to be the only attribute that photography misses in the visual interpretation of inanimate objects. Whenever the great problem of photographing in colors shall be solved, as it will some day come to be, the visual reproduction will be absolute. Meantime the plate makers, the ink manufacturers and the printers will go on perfecting processes and methods for combining in one print, impressions from the several selected color negatives as now, constantly raising the standard of quality and bringing it more and more within the means of the commercial user. But entirely aside from the question of color photography it is interesting to follow the development of photography pure and simple in its relation to "Business Building."

From the very beginning of photography in this country, when in 1840 Professor John William Draper made the first picture of the human face by the action of sunlight, little attention was paid to the advantages of the new art for commercial uses. And so until after the civil war or for the first quarter century of its existence it was confined almost wholly to portraiture and views. There are many reasons to account for this, among which are the high cost of production and the limitations set upon the interchange of commodities by the undeveloped state of the country's transportation facilities.

Then during the great struggle between the North and South, when the armies of both sides occupied the center of attraction, portraiture and out-of-door work engaged the attention of all photographers to the exclusion of every thing else.

Following the close of the war there came a great stagnation in the demand for portraits; and the studios, many of which were fitted with elaborate equipments for wet-plate work, were forced to turn their energies into other channels. Meantime business was reviving, transportation facilities were improving, manufacturing began to boom, and the wares produced in one part of the country, the sale of which heretofore had been only local, rapidly became general. The commercial drummer was a distinct product of these times and with his sample bag or trunk was as characteristic a figure in American commercial life as any of the well known railroad magnates of the present day. But these drummers were sadly handicapped in showing their different lines of goods. They could of course carry the lighter, smaller lines only; anything of a bulky nature must be left behind and in the sale of furniture, for instance, drawings and small samples of wood and finish were all that could be shown. Buyers of engines, boilers, and heavy machinery, of farm implements for the rapidly developing West, cotton machinery for the South, all were forced to get along with drawings and descriptions or to go where the goods were if they would know what they looked like.

Then it was that photography first took on a commercial aspect and for



PORTRAIT OF MISS S. *Lewis Mendel of the Peterborough Camera Club.*

Second Prize, Wilkes-Barre Camera Club Exhibition.

years thereafter did a thriving business for the traveling salesman. At first only the heavier, more cumbersome objects of trade were sampled in this way but, its advantages soon becoming apparent, it was very generally adopted, until shortly every conceivable kind of merchandise was represented on the road. This should have been a golden age for the photographer and for some it was, but with the enormously increasing demand for commercial photography there was the customary rush to get in the field, the usual scramble for the best paying work, the consequent competition in prices and the cheapening of quality which might have continued to the present had it not been for the discovery of a method for the mechanical reproduction of prints from the photographic negatives.

All this was in the old wet-plate days when photography was literally a "black art" and when its votaries wore the indelible mark of their profession wherever they went.

Toward the close of the sixties and early in the seventies, however, there came the first practical application of photography to the printing press by means of the gelatine processes, of which the Albert-type and Heliotype are familiar examples.

For the making of these prints a reversed negative was required in order that the reproduction be not reversed in position. These negatives were sometimes made through the glass and used intact but more often were specially prepared and stripped from the glass on a thin film of gelatine which was reversed in making the printing plate.

This reversed negative was then exposed in the printing frame upon a surface of gelatine super-imposed on a metal plate and sensitized with bichromate of potash. The light passing through the negative acted upon this bichromated gelatine and hardened it in the exact proportion to the opacity of the different parts of the negative through which it passed. Those portions showing clear glass, which in the silver print would be dense shadow, became very hard; those with dense opaque film, which would print as high lights, remained soft; the other parts remained soft or hard according to the relative amount of light that reached them. The plate was then thoroughly washed in running water, to free it of the bichromate unhardened in the exposure and was ready for the printing press.

The high lights of the picture on these plates, being soft and spongy, were very absorptive, the middle tints more or less so and the deepest shadows not at all. The plates were damped in the printing press before being inked up and the ink being greasy adhered in exact proportion to the exposure of each part of the plate and its capacity to accept or repel it by reason of the moisture contained.

The beauty of these photographic process prints was remarkable; every value of half-tone obtainable in the direct photograph being possible of reproduction in them. They met with instant acceptance in the commercial world and were universally employed where any considerable number of prints from a given negative were required.



WOMAN WITH A HOE. *R. S. Kauffman.*

Third Prize, Wilkes-Barre Camera Club Exhibition.

Catalogues of merchandise printed in this manner now began to be issued and mailed to distant customers with descriptive matter attached and soon these catalogues, because of their perfection and inclusive character, took the place of the erstwhile "drummer" who now has almost disappeared before this deluge of catalogue, booklet, magazine, and general publicity, all based upon photography.

These process prints, or "half-tones," as they are often called, while costing in quantities much less than direct photographs were still expensive as they could only be printed on hand presses and with great care. A good workman turned out not more than three or four hundred impressions per day. In the early eighties, however, German ingenuity invented a power press on which these prints could be produced. These presses were soon introduced into this country where they are still in use.

For a number of years the gelatine half-tone had only direct photography as a competitor but somewhere about 1875 a wonderful development of half-tone printing appeared in the Meisenbach plate for use on an ordinary printing press. The early results were crude in the extreme but the principle underlying them was recognized by the world of process men as the one which for years all had been seeking; that of photographing the image through gratings ruled on glass in preparing the plate for etching; thus breaking up the entire surface of the plate into a series of infinitesimal dots.

The effect of the discovery was tremendous. It was a wonderful combination of two enormously effective agents for education and civilization, photography and commercial printing, which up to this time had refused to be harnessed together. It has probably done more for world development than any other combination of art and artisanship in history. Nor is its usefulness confined to any special field of science or line of educational activity. It is the universal agent of publicity; the publicity that interests and fascinates; that by means of alluring illustration broadens the scope of intelligence and ambition.

For no landscape photograph exists that does not carry on its face something more than a beautiful view of nature; it carries a lesson in the physical geography of the country shown. It brings us to understand the mysteries of the frozen North with its mountain ranges trending toward the ocean, their valleys filled with mighty fields of ice that, moving inch by inch and year by year gradually work downward to the shore and pressing on at last force themselves into the sea to break off and become floating bergs. It gives us to know the manners and customs of far distant lands. It makes us familiar with the features of great living men and women, inspiring confidence and inciting to worthy emulation of their deeds of strength and valor and worth.

It is photography and the printing press that have made possible much of the present civilization of the earth and again it is well to recall that neither of them without the other could have done it or approximated it.

Yet with all its obvious value as an educational factor it is quite as important under the guise of commercialism pure and simple and it is to the busi-

ness man, the manufacturer, and the advertiser rather than to the scientist or college president that photography and printing go hand in hand to-day, at the head of the long line of educational factors in the world's conquest of knowledge.

It was the hard-headed man of affairs, the man with the axe to sell if he hadn't one to grind, who by the use of photography showed his customers what a good axe looked like and increased his sales a hundred fold. It was the clever advertiser, who from the beginning of its commercial application saw the advantages of photography and made it what it is.

Nearly thirty-five years have passed since the crude beginning of the Meisenbach plate. Each year has seen a marked improvement in its quality and every year has shown what many users still must learn; that good results can only come by intelligent care and supervision at every step. A fine plate may fail to produce good prints because of unsuitable ink or inferior paper or cheap press work but with the conditions right, there is to-day little difference in the real commercial value between a direct photograph and a first class "half-tone."

It may be laid down as a general proposition that any attempt to cheapen half-tone printing by employing other than the best of materials and labor is a direct menace to its worth, and thousands of dollars are often spent for fine plates and paper only to be thrown away on cheap press work or *vice versa*, and the cataloguist who is not prepared to do the whole job well will do best to let it alone.

The public knows a good deal more than it is generally given credit for and if shown a cheap or slipshod catalogue is very apt to look for nothing better in the goods themselves.

When, therefore, we consider the enormous bulk of half-tone printing represented in catalogue, booklet, magazine, and general advertising that daily floods the world; when we remember that photography is primarily responsible for it all and when we recall the important steps in its development we may scarcely doubt that it is in "Business Building" that photography has rendered its greatest service to mankind.



SHEEP. *J. A. Anderson.*



SUMMER SUNLIGHT. First Prize, Wilkes-Barre Camera Club Exhibition. *W. H. Evans.*

THE ANNUAL EXHIBITION OF THE WILKES-BARRE CAMERA CLUB.

BY SIDNEY ALLAN.



AMERA clubs, on the whole, seem to have a hard time of it. If it is merely a working organization with an occasional entertainment thrown in, the funds of maintenance are generally at a low ebb. It is difficult to raise the membership to such a number to afford spacious club and working rooms. There are in every club only a few members who take pictorialism seriously and who are sufficiently interested in the club to devote their leisure hours to its administration.

If the club is more ambitious and holds an annual exhibition, the real trouble begins. There are so many extra expenses of correspondence, shipping, awards, and all sorts of unforeseen disbursements that it is a heavy drain on the exchequer of any small organization. Comparatively few can keep it up for any length of time. They are obliged to charge an admission fee, and even if amounting only to fifty cents it proves a serious drawback to a more general and generous participation. Contributors want some kind of inducement, a silver cup or money prizes, and if these are not forthcoming the out-of-town amateurs only reluctantly take part in it. They may do so once or twice, but then abruptly cease as they do not see any special reason for spending money in framing and expressage as long as no particular benefit accrues to them from such participation. This is particularly the case if some of their pictures do not pass the jury. Then they feel hurt and prefer to have nothing further to do with that particular camera club.

The Wilkes-Barré Camera Club (mind you with an accent on the e)—I do not understand why they changed their name, Wyoming Valley C. C. was surely more beautiful—has fought valiantly for years. They try to hold an important annual exhibition on liberal and commonsense principles. They hire a special judge for the occasion. Among the former judges we find the names of well known painters like W. H. Low, R. T. Smedley, and A. B. Dow. They offer no prizes, but give certificates for the ten best pictures. About one-half of the submitted prints are admitted. Framing is optional, and the admission fee every contributor fifty cents. One should think that every amateur would gladly contribute to such an exhibition, as amateur shows have grown rather scarce in latter years. But the actual results are not particularly encouraging.



A GOOD HELPER. Wilkes-Barre Camera Club Exhibition. *F. S. Litch.*

Last year I was astonished at the quantity as well as the quality of the contribution. It was one of the best amateur displays I have witnessed. But this year it was rather disappointing. The output of the camera club members was almost as good as that of last year, but the out-of-town entries had fallen off to an alarming degree. It almost impressed me like a home affair without any outside competition. Apparently every effort was made to secure a good attendance. But the response was feeble. What is the cause of such a change? As far as I could learn it was a sort of discontent and disapproval in the ranks of out-of-town contributors. The members of the Wilkes-Barre Camera Club carried off most of the honors not only last time but also in the two preceding years. The club was criticised as being one sided and partial to its own interests. I think the criticism unfair. Surely the judging was done in a most impartial manner. Not in a single instance did I know the maker of a picture. I never looked at the back until they were hung and I had selected the ten prize winners. The trouble is that the standard of the club work is a pretty high one, at least as far as the selection of out-of-door subjects is concerned. If the others can not keep pace, so much the worse for them. I sincerely hope that the officers of the Wilkes-Barre Camera Club will not feel discouraged and bravely continue the good work they have done.



INDIAN SUMMER. Wilkes-Barre Camera Club Exhibition. *Y. N. Leach, Jr.*

We need such organizations but I would advise them if they could possibly afford it to offer some extra awards for out-of-town work, as it is rather hard on the contributor from Colorado or Michigan to be informed that more than one-half of the certificates stayed in Wilkes-Barre.

I have selected seven of the ten prize winners for reproduction. The other three, I fear, would not have come out sufficiently well in the reproduction, so it was best to omit them. The first prize was won by W. H. Evans, "Summer Sunlight." It is a well balanced composition. The silhouette of the dark tree is pleasing to the eye, and the division of the three tonal planes, of the foreground, tree and sky is well managed. It is not a particularly difficult or ambitious problem. Everything depended on the view point, and as it was well chosen, there is little room for criticism.

The second prize went to the "Portrait of Miss S.," by Lewis Mendel, of the Peterborough Camera Club. It is good honest work, almost professional in character. The print had a finer finish than most of the others on exhibition. The face is well modeled, and the expression a natural and agreeable one. The spacing is satisfactory although the composition might have been improved by shifting the whole figure a trifle more to the left. The tonality was rather dark, but in no way opaque, and the value of the flesh tints were surprisingly accurate.

R. S. Kauffman, one of our most ardent champions of amateur photography, received the third prize for his "Woman with a Hoe." The figure is



SNOW AND MIST.

By I. S. Mead, of the Capitol Camera Club.



A MELANCHOLY DAY.

Wilkes-Barre Camera Club Exhibition.

a trifle awkward, but it stands well in space, and has at least the charm of naturalness. The ground as well as the sky does not lack the necessary atmospheric quality, but they are deficient in local values. I am not quite sure whether more detail would improve the picture. It might take away some of its simplicity and that could hardly be spared in the depiction of such a subject. The finest part of the picture is its cut of class feeling.

I. S. Mead, of the Capitol Camera Club, sent two charming studies of a decided atmospheric quality. I believe both would stand considerable enlargement, the composition of the "Melancholy Day" is particularly good. The curve of the road, the slanting line of the tree tops, and the irregular shape of the two trees, all help each other. The rainy feeling is exquisitely expressed. The lantern in the "Snow and Mist" is too dark, and I do not understand the stumpy part on the sidewalk. It looks like a soup tureen.

The "Indian Summer," by Y. N. Leach, Jr., has some of the quality which I would like to see in Kauffman's picture. The details of the foreground have a delightful textural quality, but there is but little composition to the picture. The lines are made without any special calculation or forethought.

"A Good Helper," by R. S. Litch, is what painters call an impressionist composition. It is apparently lawless, just a figment of life, but well balanced, only the sky is too bold. By trimming one half of the sky and a strip on the left margin the composition would be improved.



A BUSY MOTHER. *R. S. Kauffmann.*



PICKING VIOLETS. *W. H. Evans.*

Wilkes-Barre Camera Club Exhibition.

The other two pictures were not on exhibition. They were shown to me later in the evening with a whole stack of other club work. I expressed my surprise at the lack of discrimination in the selection of exhibition prints. Why, some of the best work of the members had not been entered at all. Is it possible that amateurs do not know the value of their own work? If such be the case, it is high time that they would take a special course in composition. Haphazard efforts can never attain mastery. True enough, one is not at all times a good judge of one's own work. It sometimes needs considerable time to discriminate. Let us hope that the monthly competitions of the Wilkes-Barre Camera Club will develop that critical faculty and self-analysis which is necessary to produce fine pictures. They are a serious, well meaning bunch of fellows, willing to learn and experiment, and they can do a world of good to the development of amateur photography in this country. May they keep up their work cheerfully, and steadily gain in membership and efficient workmanship.

SIMPLE COMBINATION PRINTING.

BY CLARENCE PONTING.



IN MY younger days, I was much interested in combination printing as a means of picture-making, eagerly reading any matter appertaining to the subject, which I could hear of. The principal exponent of this method of picture-making at that time was the late A. Horsley Hinton, whom I had the pleasure of meeting at a lecture on this subject at Leeds. The conversation which ensued made me more than ever desirous of being an expert at combination printing. Mr. Hinton's method was, however, too difficult for me to practice in apartments; I therefore, set about to work out a way of my own.

The results satisfy me, and have been illustrated in such well known journals as *Country Life, Black and White,* and *The Illustrated London News.* This is merely mentioned to show that the method has possibilities in the hands of an expert and artistic worker. It also differs materially from the method advocated and used by Mr. Hinton, being infinitely more simple, less costly, and practically dispenses entirely with masks, transparencies, and tracing paper.

The combining of two or more negatives to form one picture, presents unlimited terrors to the uninitiated, who have the idea that the joins are bound to show in the finished picture. This, as will be seen later, is a fallacy.

THE IMAGINARY PICTURE.

A picture made by combination printing is first a creation of the imagination, because before ever introducing into one scene some part of another, it is necessary to imagine the picture as it will appear when completed. However, a truly imaginative photograph is always so like to what nature might be, as to appear as if taken direct from nature; in short, the completed combination print must not give so much as a suggestion of its artificial character.

For instance, it would be manifestly absurd to print, say a beach foreground from one negative, into a background of trees from another. Why?

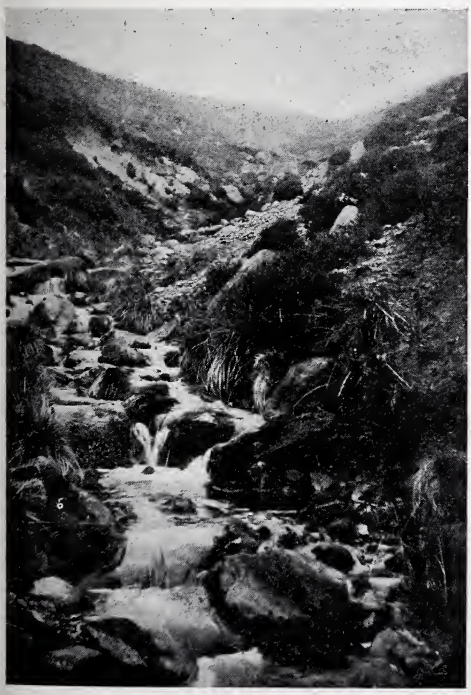
Because it would be unnatural and not as we see it. It would betray to the most casual observer, the fictitious nature of the photograph.

The knowledge of nature which is born of close observation, is acquired instinctively by the artist during the time occupied in mastering the technicalities of his medium of artistic expression. In the same way, this knowledge of nature will come to the observant photographer who keeps his eyes open during his photographic jaunts.

The chief points to study are, the scale as to size, the lightness and darkness in relation to other parts, and particularly the lighting of the subject. These must all be in agreement in each component negative, otherwise the final print becomes ridiculous to the trained eye of the artistic photographer.



FOR BACKGROUND.



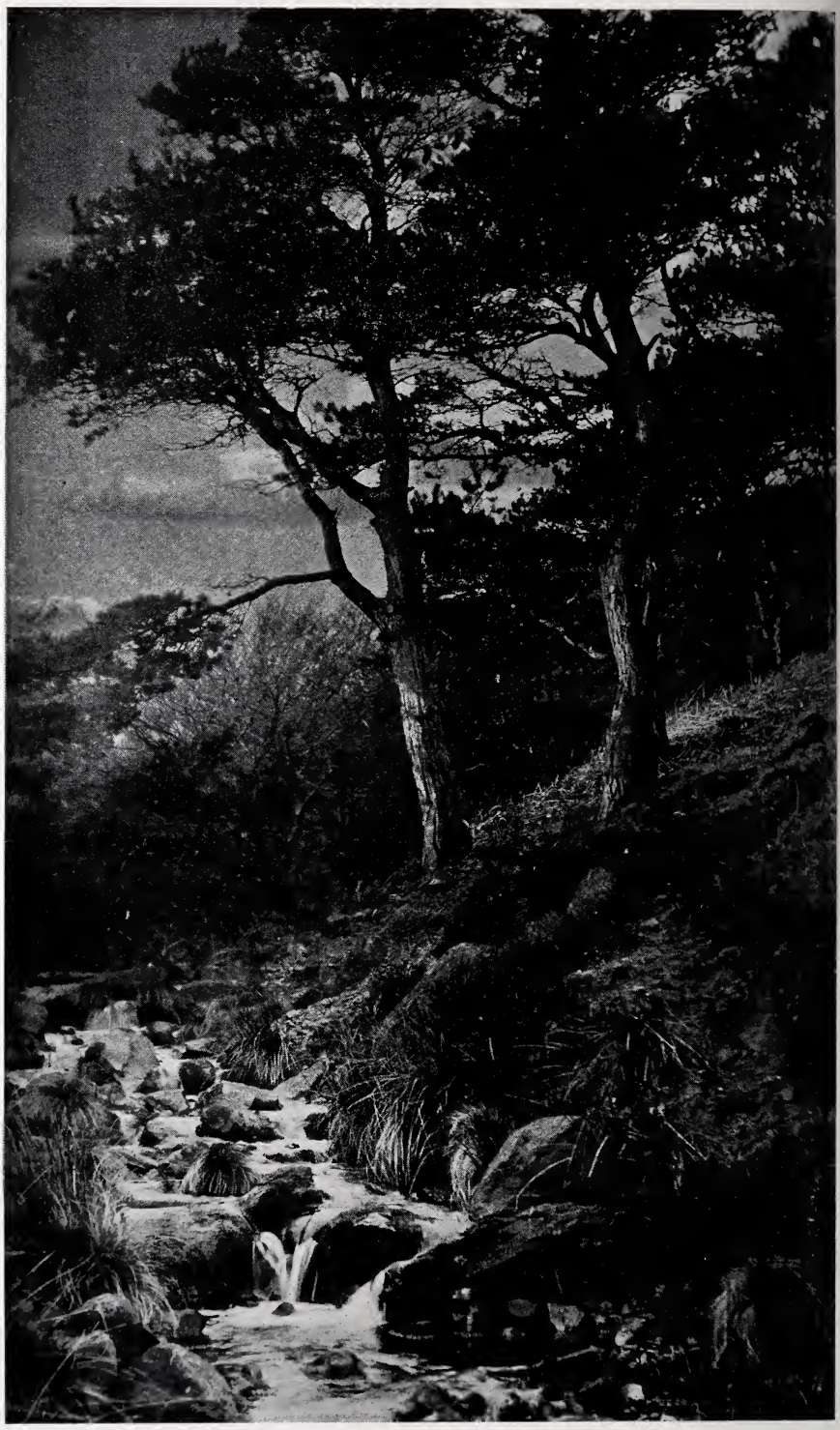
FOR FOREGROUND.

Having given this warning, I will proceed to describe the method which I use to combine parts of as many as four negatives, so that they form a more pictorial whole.

The simplest form of combination printing is that in which clouds from one negative are printed with the landscape of another. Provided the worker can accomplish this simple operation, no difficulty will be found in working this method of control.

ALTERATIONS TO THE PRINTING FRAME.

No special printing frame is required for this method of combination printing, the usual wooden printing frame being employed. Certain alterations are, however, necessary before it can be used, but they are very simple.



"GURGLING BROOK AND SLOPING HILL."

Composite print from three negatives.

When combining portions of negatives by this method, the resulting prints are panel shaped, and are nearly double the length of the original negative, but no greater in breadth. To accommodate this lengthy piece of printing paper in the ordinary frame, the frame must be altered. Unfasten the springs and remove the hinged back. At each end of the frame will be noticed two triangular blocks of wood, placed there to prevent the negative from slipping during examination of the picture during printing. At one end (the end is quite immaterial) two of these little blocks must be entirely removed. As they are usually glued in position, this may be easily accomplished by means of some blunt instrument such as a cold chisel or screw driver. A sharp tap on the instrument with a hammer will quickly dislodge them, after which the printing frame is ready for use.

THE PRINTING PAPER.

Prints made in this way are always panel-shaped. The paper may be cut to the required dimensions from a larger size, or ordered from the manufacturer cut to the requisite shape.

The sizes required are as follows: Quarter plate, 3¼ inches by 6½ inches; and half plate, 4¾ inches by 9 inches.

The paper must be a printing-out process of some kind, as it is essential that printing may be carefully watched. Matt self-toning P.O.P. is admirable for the purpose, but there is no objection to the use of the ordinary glossy gelatino-chloride printing medium. The latter is to be recommended when the worker wishes to copy the combination print with a view to enlarging or lantern slide purposes. By so doing, a negative is produced from which any number of subsequent prints may be taken. Self-toning P.O.P. is, however, much simpler to work in the after-processes, that the writer invariably employs it for this purpose.

It will be evident to the photographer that a certain portion of this paper will project some distance beyond the end of the printing frame, and unless protected from light, would quickly become discolored when printing from the first negative. To protect this portion there is nothing to equal the envelopes in which P.O.P. is packed; they invariably being a non-actinic color, or absolutely opaque. The flap of the envelope is cut off flush with the top, and then slipped over the projecting paper, until held securely in place by the flap of the printing frame. The envelope should only be held by the flap by about one-eighth of an inch, otherwise printing of the first negative may be hindered. Its purpose is to protect the printing paper from exposure to light, it being essential that this unprinted portion be kept absolutely white and undegraded.

JOINING THE NEGATIVES.

As a rule, three negatives are employed to produce the completed picture, although I have sometimes used four. When three are used the portions used from each negative are the foreground of one, the middle distance and background of the second, and the sky from a third. When a fourth is employed, the part used is usually distant hills or a range of mountains.

For the purpose of illustrating this article, I have chosen a composite print made up of portions from three negatives, as the way in which they are employed may be more clearly shown. The printing process employed was in this case glossy P.O.P. for reproduction purposes, but even with this searching process, the joins are not apparent. Even to the writer, who knows where the joins finish, they cannot be discerned, which shows how beautifully the negatives blend into one another by this process.

Having selected three negatives, which will in the mind's eye form a good composition, it is necessary to make sure that these negatives will blend into a perfect whole. This can be done without making an experimental print, by placing one negative over the other in such a manner that the foreground and background negatives coincide with the length of printing paper. When in this position, hold them firmly together, and take them to some strong light such as an incandescent burner. Now hold them close up to the light, in order that the rays may pass through the overlapping portions, which are considerably more opaque than the rest of the negatives. For the present, the cloud negative may be ignored. Should the composition appear satisfactory, printing may be commenced. The foreground should always be printed first; it being a simple matter to then adjust the middle distance and background.

Take the foreground negative (in this instance a stream) and place it in the printing frame in such a manner that the foreground or stream portion of the negative touches the two remaining wood blocks of the frame. This will allow the long piece of printing paper to lie flat and snugly in the frame. The foreground end of the printing frame flap is then closed, and serves to hold the paper in position. Next slip the opaque envelope over the projecting portion of the P.O.P. and close the other flap of the frame. Care should be taken to see that the envelope is just held between the flap and the negative. The whole of the envelope end of the frame is then covered with the focusing cloth; of course leaving uncovered the portion which is to form the foreground of the composite print. The frame should then be taken into direct sunshine, this illuminant being essential as the time taken to print would otherwise be excessively long. The cloth has also to be kept constantly on the move, and printing may be easily watched in sunshine without opening the back of the frame unnecessarily.

The shape of the cloth shielding the rest of the negative is rather important at this stage, it being kept in the shape of a rather pointed arch, for the majority of foregrounds.

Printing will proceed rapidly with a clean negative, and in about three minutes the print should be examined. During the time that printing is taking place, the cloth should be kept gently moving by means of the thumbs, in order that the formation of a hard line may be prevented. At the expiration of the time required for printing, the foreground, or stream, should be found to be nicely vignetted, the first of the paper being blank.

The background negative is now substituted for the foreground one, and by means of transmitted light, the background is adjusted to the al-



TO FAIRY LAND. *Theodore Eitel.*

ready printed foreground. The printed foreground portion which will project past the frame, is then protected by the opaque envelope, which is used in exactly the same manner as when printing the foreground. Cover up the frame as before, with the cloth, and proceed in a like manner to print the background and middle distance on to the at present unaltered paper. The printing should be taken slightly further than required in the finished result, as a good deal is lost in the subsequent operations.

The worker who has not tried combination printing, will be surprised when he next examines his print. The background will be found to have vignetted itself into the foreground without a sign of the join. Printing must be carried until the tone of the foreground and background portions exactly match each other. If on removing the print from the frame, portions are not quite dark enough, this may be remedied by cutting a small hole in a piece of black paper large enough to entirely cover the print, allowing the sun to shine through this hole on to the parts which require to be lowered in tone. If hills or distant mountains are desired, they should be now inserted in the same way, but two cloths will berequired, one to protect the printed portions, and the other for the paper on which the sky must come.

After printing in the hills, clouds may be added from another negative in exactly the same manner as that employed for the foreground and background.

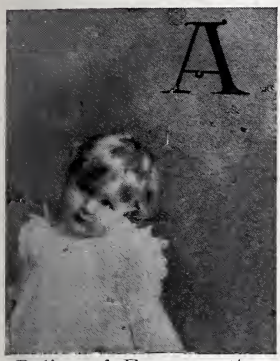
All that then remains is the usual fixing and washing, and the print is complete. If care is used, the first print will be a complete success. The difficulty found by the writer is not in the combination printing, but in finding portions of landscapes which will join up and produce these pictures. One should be constantly on the look out for suitable backgrounds and foregrounds, as negatives taken specially with a view to subsequent combination printing, are always more suitable than portions of negatives which one may have on hand.

As a rule, streams, pools, and strong foregrounds, blend well with trees as a background. Therefore, foregrounds of this character should be sought after when out picture-making.



THE THORNE BAKER SYSTEM OF SENDING PHOTOGRAPHS BY WIRE.

BY HENRY F. RAESS.

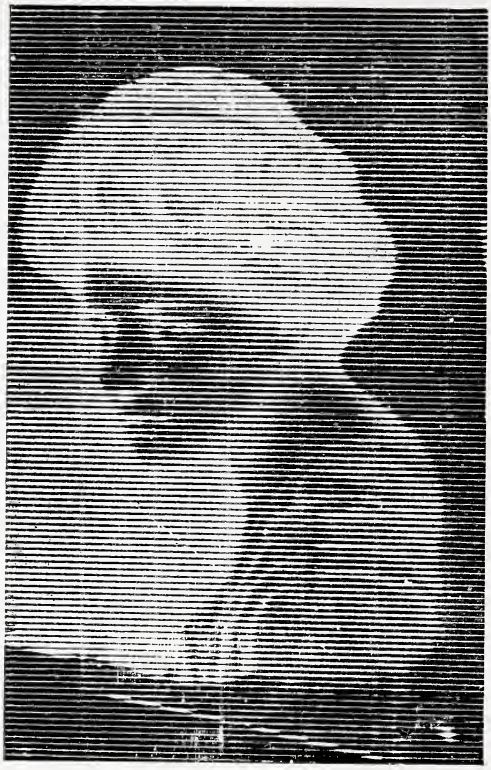


A FEW days ago Mr. T. Thorne Baker, an inventor of a method for sending pictures by wire, arrived in New York, from London, having been engaged by the *New York American* to demonstrate his system with a view of permanently installing the apparatus for use between the New York and Boston offices. Prof. Korn was the first to operate a successful commercial system (for a full description see PHOTOGRAPHIC TIMES, for July, 1907), but it was slow and easily got out of order. Korn used an optical arrangement for sending and receiving. Then came Belin, of France, who endeavored to simplify the work by a combination of a mechanical and optical system. Although these two systems have their defects, Korn's method is still commercially used. Baker's improvement consists in making it purely electro-mechanical; this makes the apparatus simpler, and the time for transmitting a picture shorter.

Baker's apparatus is reversible, that is either may be used for sending or receiving. At the first glance the machine looks very much like an Edison phonograph with its cylinder, needle, spiral thread for carrying the needle forward, and driving mechanism, but here the similarity ends. Instead of the wax we have a brass cylinder and around it is glued a sheet of tin foil upon which a photograph is printed through a single line screen from a positive. The tin foil is sensitized with bichromate and fish glue similar to preparing a zinc block for newspaper illustrating, but the foil after exposure under the line positive is only washed and dried; it is then ready for transmitting. The picture on the foil consists of an alternate series of bright



T. Thorne Baker and his Electrolytic Telectrograph.
Courtesy *New York American.* *Photo by H. F Raess.*



Negative image on tin foil ready for transmitting.
Courtesy *New York American.*

preferably a telephone line. To receive, the brass cylinder is covered with a sheet of chemically prepared paper, and the steel needle is replaced by one made of platinum. Every time the current passes, a black mark appears on the paper due to an electrolytic action. While the paper is sufficiently sensitive to record some 600 dots per second the apparatus is only run fast enough to receive about 200. A picture measuring 4 x 8 inches takes about eight minutes to transmit. There is also a simple mechanism for regulating the distortion of the current caused by inductance over long lines.

The Baker system has been in almost daily operation for one year between Paris and London, a distance of and more or less dark lines, the bright lines are the metallic surface of the foil and are to conduct the electric current, the dark lines acting as an insulator. After mounting the foil on the brass cylinder it is caused to revolve and a steel needle traces a spiral path across the picture. An electric current flows through the bright lines of the foil, through the brass cylinder and then into the line wire, which is



Positive image as received. This was the first photograph received in Boston over the telephone wire from New York, distance about 235 miles.
Courtesy *New York American.*

300 miles, with 21 miles of submarine cable.

Mr. Baker has also designed a portable apparatus which a newspaper photographer may carry with him and send the pictures back to his office over the telephone line. This was successfully demonstrated in England.

As there are many difficulties in sending a photograph a long distance, say over 1,000 miles, Mr. Baker is working on a wireless method which was tested and gave fair results over a distance of 16 miles, but it is only in its infancy.

The writer had the good fortune to assist Mr. Baker in his experiments for the *New York American*, being stationed at the *Boston American* office. The American Telephone and Telegraph Co. very courteously placed the use of their trained staff and long distance line at the disposal of the inventor to carry out the tests.

THE QUESTION OF EXPOSURE.

BY WILLIAM H. BLACAR.

A GOOD many of us about this time are thinking of our trips to the seashore and the fine pictures we are going to get and one of the questions which confronts us, is what the amount of exposure to give to get the best results.

The text books and magazines are full of information on this point and those which I have seen almost invariably recommend small stops and very short exposure on account of the intense light on the coast. But they don't tell us how *much* difference there is in the light so we are just about as bad off as if they had not said anything about it.

Now, of course, the easiest way for us to get along, is to take the word of some whom we call authority, and have faith in what he says and guess at what he omits, but there are some who would rather have knowledge than faith and think that they will be better off in the long run by knowing things.

If one is mentally lazy the faith way is far the best, for although the authorities differ still it is easy to pick out one whom we wish to believe, and then we will stick to it that he is right and follow his lead without questioning, but if one is willing to study and struggle he may get some satisfaction by experimenting for himself and *knowing*.

In the first place *is* the light more intense on the coast than inland, and if so, why, and how much?

The light comes from the same sun and through the same atmosphere and at first it seems as if it must be of the same intensity in one place or in another a few miles away.

Does the water affect the air above it so as to make any appreciable difference in the rays of light as they come through, and if so, how much? Would it not be the same over any other body of water, a pond or river inland?

There are some who say that the reflection from the water is responsible for this greater intensity of light and the question rises do we get any extra light from the reflection and, if so, how much?

Of course all of the light from the sun which strikes the water is not reflected and as the water is a very uneven surface what is refleced will be sent in all directions and not all concentrated on the objects which we are photographing.

Anything which was facing the sun across the water of course would get a large amount of light from reflection but as we seldom take photographs with our backs directly to the sun as that would give too flat a lighting we must consider the amount of light that other objects in different directions from the sun would get.

In spite of all the talk of the intensity of the light I would like to ask if you ever saw a negative taken on the coast which was over-exposed?

Get all the coast pictures which you can find and see if they do not represent the rocks on the shore as a coal formation and worth at least $8 per ton, and the shipping as painted jet black, and the trees and woods on the shore as if a fire had swept through them?? Take these pictures with you to the coast and spread them out and compare them with the real scenes and see if you consider them realistic or artistic.

How would it do to take six negatives on the coast giving them all the way from 1/100 to 1/5 at *f*8, and then see which you consider the best exposure. Then on a day as near like as possible take six negatives inland with the same exposures and compare with the six taken on the coast.

I don't think that one can get a good comparison by taking a picture inland with the exposure which one thinks is right and comparing it with one taken on the coast with the exposure which he thought was right for there. One must compare inland and coast scenes taken with the same exposure. Don't compare one with 1/5 inland with one with 1/100 on coast but compare 1/5 with 1/5 and 1/100 with 1/100.

I am going to try some of these experiments this summer and would like to "swap" experience with other crank amateurs who "want to know, you know."

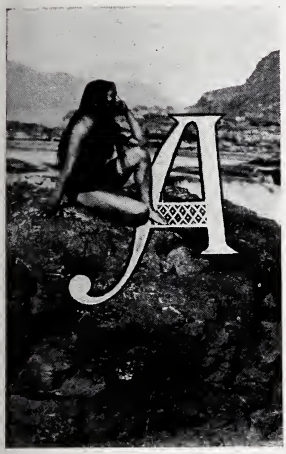
Let us see if there *is* any extra intensity of light on the coast, and if so how much? Is it 1/5 more, ½ more; is it 2, 3, 4, or 5 times as much?

One of the questions we will find will be not only as to how much the reflection from the water amounts to in a bright sunny day, but how much will it amount to on dull and lowery days.

Another is just how far inland you would have to go to lose this extra intensity of light. Would it be a quarter of a mile or would it be many miles?

ATMOSPHERIC EFFECTS.

BY WILLIAM S. DAVIS.



ALL who have studied nature with the object of securing pictorial results know the wonderful changes which may take place in a single scene from variations in the state of the atmosphere as well as those caused simply by alteration of lights and shadows under ordinary conditions. This is especially true of landscapes which embrace both near and distant objects, when seen through fog, mist, or rain, or in winter during a snow storm, while on a warm day when the sun shines through a haze and soft vaporous clouds are constantly passing over the landscape, the shadows they cast over foreground or distance certainly produce most beautiful, and often unlooked for, atmospheric effects which no amount of "taking" by the photographer could rival in charm.

Too often, however, the inexperienced amateur who attempts to reproduce such effects with the aid of a camera fails to secure the hoped for success on account of the unfamiliar conditions met with, the causes of failure being due either to lack of technical knowledge or the selection of an unsuitable subject.



A FOGGY DAY. *W. S. Davis.*



MORNING ON THE MARSHES. *W. S. Davis.*

With regard to subjects. As the charm of mist or fog effects is usually due to the opacity of the atmosphere, producing a striking differentiation in the various "planes," i.e., between foreground and distance, causing objects such as trees or buildings near the observer to stand out boldly from the background, it is seldom worth while to photograph foreground subjects pure and simple under these conditions. Open landscapes, such as marshlands or a bit of hilly landscape in a morning mist offer good material, while those who live near an expanse of water, whether river, lake, or seashore, have many subjects at hand which are capable of producing most artistic pictures under proper conditions. Coast views with masses of dark rocks in the foreground or the water front of a harbor with vessels fading into the fog suggest themselves to mind. Forest interiors are often much better taken on a misty day, as woodland views on a clear day generally present a confusing mass of details which spoil the artistic quality of the picture. Such details cannot always be satisfactorily subdued by differentiation of focus, but the mist not only disposes of that matter, but, owing to the separation of planes, also gives a feeling of space between things, as though one might walk around the tree trunks or rocks in the foreground of the pictures.

Of the technical details little need be said, except that isochromatic plates (preferably the backed or non-halation kind) should be used, generally with a ray-filter of medium depth, which increases the exposure three to four times, on the lens. A full exposure and short development in a somewhat weak developer is essential, that a soft negative full of delicate tone gradation may be secured, as nothing will destroy atmospheric effect in a photograph more readily than forcing the development of an under-exposed plate, which always results in a hard negative, lacking all the fine differentiation of "values" necessary to the successful rendering of atmosphere.

Editorial Notes

MR. W. I. SCANDLIN, formerly one of the editors of THE PHOTOGRAPHIC TIMES, and now a well known writer and lecturer on photographic subjects, (see article on page 209, this issue) has sent us his announcement for next season. Three of his lectures, which particularly appeal to the readers of our magazine, and others interested in photography, are, "Some Wonders, Beauties, and Uses of Photography," with nearly one hundred slides; "Heroes of the Surf," with a large number of lantern slides from negatives made especially for this purpose; "The Story of our Mails," illustrated with a large number of special slides.

Mr. Scandlin's address is 685 Sterling Place, Brooklyn, New York, and we would suggest that lecture committees and others, looking for attractive lectures, will do well to communicate with Mr. Scandlin for his terms and dates.

THE question is often asked, "As formalin (usually a 40% solution of formic aldehyde) is so useful in "tanning" gelatine, would it not be better to mix it with the developer at first, and so avoid a second process?" Most developers nowadays contain sulphite of soda in greater or less quantity, and a short trial would quickly demonstrate the inadvisability of the addition. Decomposition between the sulphite and the formalin quickly takes place with the result of the production of a most unpleasant odor.

WE take pleasure in presenting our readers, this month, with a reproduction of Mr. Harry D. Williar's very beautiful evening picture entitled, "Golden Glow." "It was made about sun down, with a yellow light," writes Mr. Williar, "on a Hammer plate, with a Goerz lens, developed with metol hydrochinon and printed on Cyko paper. It is enlarged from a 4 x 5 print." Mr. Williar further writes, in regard to his success with Cyko paper, that he has taken "quite a number of prizes from photographic journals, including the Burr-McIntosh Magazine; in the past five or six months, three first, one second, and one third prize, and, in the Baltimore Camera Club Contest, the only gold medal awarded, as well as one silver and a bronze medal out of a total of seven.

The cover illustration of this number is a reproduction of Mr. Williar's "Sheep Grazing," which, though entirely different in style and treatment, is quite as beautiful as "Golden Glow."

Mr. Williar has been a subscriber to THE PHOTOGRAPHIC TIMES for many years, and we shall hope to hear from him again for the benefit of our readers.

APROPOS of the storage of solutions there is one point that deserves more than a passing reference—their preservation from deterioration, atmospheric or otherwise. This must be looked upon from a thoroughly practical standopint. It is recommended by some writers to pour a little refined pretroleum oil on the surface of the liquid to prevent atmospheric pollution), and draw the contents off by means of a syphon. Excellent in theory, but, in the everyday work of a busy studio, quite out of the question, apart from the serious drawback that it has been shown that the protection, if attempted, is not complete as the petroleum dissolves a certain amount of oxygen and gives it up to the solution it is covering. The simplest plan is the best—to store the solutions in well stoppered bottles, not corked. If, however, the former are not available a good substitute may be extemporized either by soaking a cork in melted paraffine, or wrapping it in a piece of gutta-percha tissue. But a stopper should be used if possible. If the store be kept in a larger bottle from which that for daily use is supplied, it will be found an excellent plan each time the store is poured from to rinse the stopper under the tap, and wipe the mouth of the bottle with a clean damp cloth; no fears need then arise, even if months should elapse before using again, of the stopper becoming fast. That is the one difficulty with stoppers. A plan often adopted to prevent this contretemps is to grease the stopper with a little soft paraffine, taking care not to leave enough to give a greasy scum on the solution. One chemist of our acquaintance, fearful of thus contaminating the contents, uses instead of paraffine a thick paste made by burning a piece of india rubber; he says it is unequaled, never dries, never sticks, never gives off anything to injure the solution. He also recommends keeping the stopper clean; turns the tap on it every time he uses the bottle before restoppering in the case of all solutions. With dilute liquids—sulphuric and other acids for example—he simply turns the tap over stopper and neck, and allows it to drain. This is a very wise precaution with sulphuric acid, which is not volatile at the ordinary temperature of the atmosphere. If there is any dribbling of a drop or two from the lip of the bottle down its sides there would ultimately be a little moistening of the shelf; the water would evaporate, and gradually, strong acid would collect, and become a source of danger.

IN a recent letter from our valued contributor and editorial associate, G. Watmough Webster, of West Kirby, England, he writes as follows in regard to our magazine. "I like the TIMES as it now is; we have nothing quite like it here, chatty and 'newsy'; yet up-to-date in its scientific, as well as in its artistic aspects. May its shade never grow less!"

Monthly Foreign Digest

TRANSLATED BY HENRY F. RAESS.

A PICTURE-HYGROMETER, BY THOMAS OHLANDT.

A hygrometer is an instrument for indicating the amount of moisture in the air. Cobalt chloride possesses the property of being blue when dry and red when moist, this peculiarity we make use of in our picture-hygrometer by suitably treating a contrasty bromide print and thereby make it indicate the atmospheric condition. The following "hygrometer" solution should be made:

English		Metric
2 ozs.	Water	60 c.c.
45 grs.	Gelatine	3.0 gms.
45 grs.	Cobalt chloride	3.0 gms.
30 drops	Glycerine	30 drops

The gelatine is first dissolved in the water and then the other compounds are added. The solution is then poured on a mounted bromide print and the greater part allowed to run off, the print is then fastened to a board with thumb tacks and kept in a horizontal position and the solution evenly distributed. After the solution has set (jellified) the picture should be dried in a dust-free place. The most effective results are obtained with open cloudless landscapes or sea views. If the pictures are first toned in the "hypo" alum bath and sky and water only are covered with the solution some wonderful color effects may be gotten. When rain threatens and the air is damp the treated portions of the picture become red, in the case of a sea view the appearance is that of a sun set. But when the air is dry, the sky and water are blue. The prints to be used must be well hardened as otherwise the warm solution may melt the gelatine film of the picture causing it to run. As a matter of precaution the print, after it has been well washed, should be treated with a weak solution of potassium permanganate followed by a solution of sodium bisulphite to destroy the last traces of "hypo" as the print on account of the glycerine is always more or less damp and any "hypo" remaining will soon destroy the image. Picture-hygrometers made by this method are quite permanent, they should not be varnished or kept under glass, a plain oak frame without glass would probably be most suitable. The picture should be hung in a shady place with a good circulation of air. The bluer the color the dryer the air and the more red the damper.
—*Photographische Welt,* Vol. 23, No. 11.

* * *

CEMENT FOR REPAIRING PORCELAIN DISHES.

Although this cement is primarily intended for repairing porcelain articles, it might also be used with advantage for other things besides porcelain. To a small quantity of good quick lime add enough water to just slake it to a powder. If possible the slaked lime should be run through a sieve to avoid lumps, then add to it half of its volume of white cheese (pot cheese), and an equal amount of white of egg. The ingredients should be intimately mixed, preferably in a mortar. The edges of the articles to be repaired should first be painted with white of egg before applying the cement which should be used sparingly. If possible bind the broken parts together and leave for several hours.—*Photographische Chronik,* No. 14, 1910.

* * *

PREPARED CANDLES FOR RUBY LAMPS.

When traveling the question of a suitable lamp is of some moment, and for convenience one requiring a candle is usually chosen. But the average candle possesses some disagreeable features; it easily smokes

when not burning properly and as the space in the lantern or lamp is small it soon heats very much, causing the candle to melt. It has been suggested to treat candles with the following mixture which is said to improve the candles very much:

English		Metric
2½-3½ ozs.	Water (hot)	75-100 c.c
6 drams	Magnesium sulphate	25.0 gms.
2½ drams	Dextrine	10.0 gms.

The magnesium sulphate and the dextrine (white or yellow) are dissolved in the hot water and when cold the candles are dipped into the solution; care must be taken not to get it on the wick. When the candles are dry they can be used like any ordinary candle.

—*Wiener Mitteilungen,* No. 177.

* * *

RESTORING FADED INTENSIFIED PLATES.

It has often been observed that certain methods of intensification do not yield results which are permanent. One of the early dry plate intensifiers was the bleaching with mercuric chloride followed by a blackening with ammonium hydroxide, this method gives very good results as the plate becomes a yellowish-brown which gives strong contrasts on printing; but the intensification is not permanent. Dr. A. Shaeffer made a number of experiments and did considerable work to discover the cause and its remedy. Without going deeply into the subject we will briefly state that if a faded plate is treated with dilute hydrochloric acid, 5-8 drops in 100 c.c. (3 ozs.) of water, the image will be bleached, after this the plate should be washed again to remove the excess of acid and then treated with ammonium hydroxide this will blacken the plate and restore it to its original intensified condition without any injury.

—*Photographische Industrie,* No. 9, 1910.

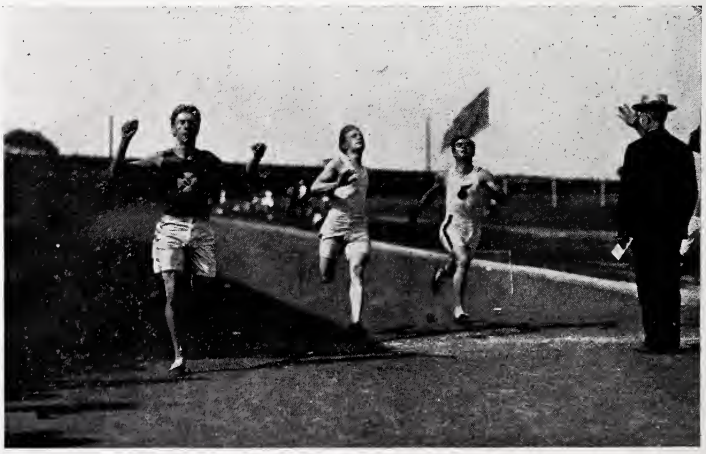
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NON-INFLAMMABLE CLOTH.

It is often desirable to render cloth articles such as lace curtains, portieres, screens for arc lamps, etc,, incombustible. And besides there are flash bags which are used so much now they are either home-made or bought. While the latter are non-inflammable when sent out by the makers they are often scorched in use and it becomes necessary to repair them. According to the *Photo-Revue,* No. 39, the following solution has the advantage over some which have been proposed in that the cloth does not absorb moisture from the air.

English.		Metric.
33 ozs.	Water	1000 c.c.
3⅓ ozs.	Ammonium phosphate	100.0 gms.
3 drams	Boric acid	12.0 gms.

The articles to be rendered fireproof should be soaked in the above solution for about 30 minutes and then dried. Paper and wood also may be treated.—*Photographische Industrie,* No. 51.



THE FINISH. *Robert W. Tebbs.*

Discoveries

[All readers of The Photographic Times are invited to contribute to this Department reports of their Discoveries for which we will allow One Year's Subscription, on publication of the contribution.—The Editors.]

After cutting up a cartridge roll, developing and fixing it, I had great trouble washing the cut films. I did not want to pile them all in a tray, as it would take a long time for them to wash in that way, and they were liable to scratch each other with their sharp corners.

Finally I secured an inexpensive tank for washing 5 x 7 plates, removed the rack, and placed them in there. But the films either adhered to the sides or sank to the bottom. Then I hit on this device, a diagram of which follows.



I took a few corks, cut them crosswise, and forced a pin through each. Then with a pair of pliers I bent the pins around in the shape of a hook, first heating them a little to prevent their breaking.

To wash the film I passed the hook through a corner, and the film hung down straight from the floating cork, completely submerged, but prevented from going to the bottom by the buoyancy of the cork.

It is better to use brass pins for this purpose, as they do not rust.

Herbert Pels.

✣ ✣ ✣

In March number of the Photographic Times the Rev. F. C. Lambert speaks of several methods of producing diagram slides. A convenient method of making them which does not depend on any photographic process is to use the carbon paper supplied for making duplicates on the typewriter. The paper is laid, face down, on a clean glass slide and above it the diagram or drawing to be reproduced. This is traced over with a hard pencil which transfers the drawing to the glass in lines which will adhere to it with considerable tenacity.

In making my bromide enlargements I do not pin my paper to the easel as is generally recommended. There is always danger of moving the easel unless it is very firmly fastened down and it is not easy in the dark to get the paper in the exact position desired. Instead of this I have a printing frame as large as the largest print I wish to make and in it a piece of clear glass. I first put a piece of white paper behind the glass and close the frame. It is then placed against the easel and blocked up to the right height. A nail in the easel at the side of the frame ensures a correct side adjustment. The image is now carefully focused on the blank paper after which it is removed and the bromide paper substituted. The blocking and the nail make it easy to get the frame back into the correct position in the dark.

John B. Peddle.

✣ ✣ ✣

Realizing that D.O.P. is coated on a gelatine base and is more or less an absorber of dampness, was the means of the following method to protect the print. The print is mounted with Kodak Dry Mounting Tissue which protects the back, the front or face is waxed with Nepera Waxing Solution. This keeps the print absolutely dry and even if a little of the hyposulphite of silver salt or hypo is left in the emulsion it can do no harm to the silver image as long as it is perfectly dry.

W. R. Tisdale.

Among the Camera Clubs

[Officials and other members of Camera Clubs are cordially invited to contribute to this department items of interest concerning their clubs.—THE EDITORS.]

PHOTOGRAPHERS' ASSOCIATION OF AMERICA.

The Thirtieth Annual Convention will assemble in Milwaukee, July 12 to 16. The lecturers secured for this convention are men who have good practical topics and who can present them in a way that will be interesting and instructive. The second session of the Congress of Photography convenes in conjunction with this convention and its representatives are from all the live minor associations of the country. Also the first meeting of the women photographers will be in session at the same time and place, and is, in fact, affiliated with the association.

An unusual number of manufacturers and dealers have contracted for exhibition space.

The $100 prize for the most practical invention of the year will bring out a large number of entries and these will be demonstrated through the week.

The Exhibition Hall is ideal in every respect, lighted by overhead light and all pictures hung on the vision line.

Members are requested to pay their dues in advance and secure membership button and annual. Official Headquarters will be at the Hotel Pfister. For further particulars write J. H. C. Evanoff, Secretary, Salem, Mass.

AMERICAN FEDERATION OF PHOTOGRAPHIC SOCIETIES.

The Annual Meeting of the American Federation of Photographic Societies was held on Saturday, May 7th, 1910, at the Museum of Art, Toledo, Ohio. The meeting was well attended and the delegates were highly pleased with the success of the Sixth Salon and the conduct of the affairs of the Federation during the past year. All expenses were met and a substantial balance remains in the hands of the Treasurer.

It was decided to eliminate all foreign exhibits from the Seventh Salon and make it purely American, as the name implies. The number of frames hung will not exceed two hundred, and the standard will be raised to meet the standards of the highest art critics.

Desiring the support of all photographic journals equally, it was decided not to designate any one publication as the official organ. Hereafter all work submitted for the jury must be sent framed, except from points west of Denver. The Hanging Committee will frame western prints economically at the cost of the entrant.

The following officers were re-elected:

George W. Stevens, president; John F. Jones, vice-president; George W. Beatty, treasurer; C. C. Taylor, secretary, all of Toledo, O.; Wm. A. Rheinheimer, historian, St. Louis, Mo.

President Stevens will deliver an address during the National Convention of the Professional Photographers' Association, at Milwaukee, in July, on the "Place of Photography In Art." Upon request fifty of the best prints from the Sixth Salon will be exhibited in the Convention Hall.

The following motion prevailed:

That the thanks of the Federation be extended to the retiring and incoming officers, for the notable success they have made of the affairs of the Federation; and that we, collectively and individually, and for our clubs, pledge our continued and increased support to the end that the succeeding two years may be still more successful.

POSTAL PHOTOGRAPHIC CLUB, WASHINGTON.

The album for June, 1910, was issued June 1, 1910. It contains thirty-four prints.

According to latest advices the Albums now en route were located as follows: Album for February, 1910, at New York City; Album for March, 1910, at Boston; Album for April at Westfield, Mass.; Album for May at Ithaca, N. Y.

Members from whom prints are due are urged to send them with the least practicable delay. The Album for July will be issued as soon after June 15 as is possible. Prints received after June 15 will not be inserted in the July Album.

At the request of our fellow member, Mr. Harry D. Williar, the following questions are propounded to such of the members of our Club as belong to other photographic associations:

1st. Does your Club usually have an annual print competition or exhibition?

2. What form of prize does your Club usually award, if any?

3. If no prizes of any kind are awarded, does the acceptance and hanging of a print comprise the only honor bestowed?

4th. How long are prints usually open for public exhibition; or if not open to the public, please so state and the time prints are usually on private exhibition?

5th. Is it customary with your Club to have prints judged and honors awarded before being exposed to the public, or are prints exhibited to the public and judged after having been exhibited to the public for a week or more?

6th. Does your exhibition fairly represent your active membership or is it confined to a few only?

Members to whom the foregoing applies will confer a favor upon Brother Williar, and the Secretary will also regard it as a personal favor to himself, if the information called for be supplied to Brother Williar at an early date.

G. A. BRANDT, *Secretary.*

TWENTY-THIRD STREET, NEW YORK, Y. M. C. A. CAMERA CLUB.

The following officers were elected at the annual meeting held Monday evening, April 4: President, Albert K. Dawson; Vice-president, Charles d'Emery; Treasurer, John Downie; Secretary, J. O. Sprague.



A DUTCH GIRL, VOLENDAM. *A. F. France.*

A large number of club members were present at the meeting of the club held Monday evening, May 2. Mr. Downie gave an interesting talk on "Composition," speaking of Unity and Simplicity in the makeup of a good picture.

The president has appointed the following chairmen of committees for the coming year: Entertainment, William D. McJennett; house, Harold M. Wyckoff; print, Ernest Adams.

Plans are being made by the committees, looking forward to a better and more efficient photographic club than ever before. Monthly exhibitions will be held, beginning with October. A different subject will be given for each month, and the prints criticized by members and others who are well qualified for such work. The print committee also have other plans, including a circulating portfolio, several large exhibits. Entertainments and demonstrations will be held monthly from October through the season.

J. O. SPRAGUE, *Secretary.*

The newly appointed Print Committee of the Camera Club of the Twenty-third Street Y. M. C. A. held its first meeting Monday evening, May 16, to plan the work for the coming year. Besides members of the Committee, the President and Secretary of the Club were in attendance by special request, and added much to the various discussions. The chief business in hand was to lay out the schedules of monthly exhibits for next fall and winter. The plan of awarding prizes, which was tried last season, did not prove very successful on account of the lack of uniform and competent judges, and it was thought best to discontinue this feature. The monthly exhibits are to be continued, however, according to the following schedule:

September—Landscapes.

October—Views of (or typifying) New York.

November—Marine Views.

December—Fruits and Flowers.

January—Portraits and Child Studies.

February—Animals.

March—Winter.

April—Flashlights.

May—Outdoor Sports and Pastimes.

In addition to these monthly exhibits, this committee hopes to co-operate with the Entertainment Committee in presenting special displays from time to time on subjects not suitable for the general exhibits, with, perhaps, some "one man" exhibits in connection with a talk by one of the members or otherwise.

ERNEST ADAMS, *Chairman.*



THE DUTCH OF IT. *A. F. France.*

ILLINOIS COLLEGE OF PHOTOGRAPHY, EFFINGHAM, ILL.

The Government of Guatemala, C. A., through its Consul at New Orleans, has just placed a student, Mr. Georges Saenz with the Bissell Colleges for a complete course in plain engraving and three-color work. On completing the course he will take charge of a bureau of engraving for his home government. Mr. Manzanilla, of 1908, who was sent to learn the engraving work by the Mexican government has charge of a similar department in Yucatan.

News reaches us that Mr. Earl Shaw, student of 1898, died at his home in Bloomingburg, Ohio, last month.

Mr. Edgar B. Scott, student of 1901, had the misfortune to lose his studio in Decatur, Ill., by fire recently. He is now on the road for a postcard and art company and made us a visit last month.

Mr. Clarence Weed, demonstrator for the Eastman Company, spent a day at the college last month demonstrating his company's products. He also gave a very interesting lecture in the evening at the College Camera Club.

An enormous new transformer has been installed at the Bissell College of photo-engraving to transform the powerful electric current used for the arc lights of the operating department.

Mr. E. S. Magee, of Pittsburg, Pa., has returned to the college after a month's absence, and hopes to be able to finish his course without further interruption, his brother having kindly volunteered to stay home and tend the stock and the chickens and do the chores in addition to his job of mayoring the smoky burg.

Photographic Reviews

The new Graflex and Graphic Camera Catalogue for 1910, published by the Folmer & Schwing Division of the Eastman Kodak Co., is now being circulated and may be obtained from local dealers or will be sent direct upon request.

As is customary with Eastman products, it is a beautiful addition to their useful publications and catalogues.

It is amply illustrated throughout with striking possibilities of the results obtainable and gives a comprehensive idea and description of the sizes and styles of Graflex and Graphic Cameras. We give herewith a reproduction of the cover of this catalogue.



George Murphy, Inc., have just issued their 1910-1911 complete catalogue. This is a veritable encyclopedia of photographic materials. Send 10 cents (for postage) with your name and address for one of these catalogues.

The 1910 catalogue of the Premo Camera is ready for distribution by the Rochester Optical Division of the Eastman Kodak Co. This catalogue in which is listed all well known articles of Premo merit from Premo Jr.'s to Empire State View Cameras is worthy of especial mention. From the beginner in infancy to the finished photographer with his complete outfit this catalogue has an appealing fascination. Also is listed the Premo Accessories including the Film Pack Tank and the Premo Adapter. If you have not one of these catalogues send for one to-day. The catalogue is attractively gotten up with a beautiful cover in colors.

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The Ansco Co., of Binghamton, have just issued their new 1910 catalogue of cameras and supplies. The cameras from Buster Browns to the Folding Pocket Anscos are all listed giving with each illustration specifications and prices of each. A detailed account of attachments, films, papers, and chemicals of Ansco manufacture is also listed. A copy of this catalogue may be obtained from your dealer or will be sent upon request.

⁂ ⁂ ⁂

The Bausch & Lomb new photographic catalogue which has just reached us is the handsomest one thus far issued by that company, and their publications are all of a high order of merit.

The cover is a pleasing design representing a conventionalized landscape seen through a window. The colors are quiet and harmonious, and the book is artistic as is befitting a photographic catalogue exploiting only the highest grade lenses and accessories.

The careful and consistent plan upon which it has been built has been so well

carried out as to confer credit alike upon authors and printers.

It is profusely illustrated with fine half-tone engravings of subjects of the most varied kinds which will appeal to all interests.

An historical sketch of lenses, a glossary of photographic terms, tables showing Angle of View, Depth of Focus, Exposure and Shutter Speeds, make the book unusually valuable.

Bausch & Lomb would like to place a copy of this new catalogue in the hands of every person interested in high grade photographic equipments, and to this end invite requests. It can also be procured from photo dealers.

⁂ ⁂ ⁂

Imperial Hand Book for 1910, issued by the Imperial Dry Plate Co., of London, Eng., American Agent, G. Gennert, New York and Chicago.

These books contain an unusual amount of valuable information concerning the handling and use of Imperial Plates for both amateurs and professionals, regarding the many brands of special plates of their manufacture and many formulæ for developing. An interesting feature is a tissue leaflet of a negative in nine different stages of exposure and development, from an under-exposure with brief development to an over-exposure with prolonged development. These handbooks, including leaflet, will be sent gratis upon request.

⁂ ⁂ ⁂

"The Agfa Book of Photographic Formulæ," edited by George L. Burrows. Published by Berlin Aniline Works, 213-215 Water street, New York. Price 50 cents.

This is a book many photographers, both amateur and professional, have been in need of for some time. Many of us are quite partial to a certain developer or plate or film, due in many cases to inexperience with others. In this book clearly set forth we are at liberty to make our choice without any experimenting on our part at all. Formulas are also given for well known developing papers. A table of weights and measures according to existing standards of English and United States is also added, besides a section of memorandum leaves for future notations. These books may be procured through the PHOTOGRAPHIC TIMES or direct from the publishers.

⁂ ⁂ ⁂

Lexikon fuer Photographie und Reproduktionstechnik, volume 1, by Prof. G. H. Emmerich, 1910, 480 pages, 36 tables, and 360 text illustrations. Published by A. Hartleben, Vienna, Austria. Price, 6 Kronen.

Photographic literature has been enriched by the issuance of an encyclopedia of photography. This work is divided into two volumes of which the first has just been printed. There are 36 large folding plates, most of them fine half-tones on heavy coated paper, some are in colors. The text illustrations are with few exceptions, wood cuts. The type is large and clean cut on good smooth paper. It is up-to-date and no photographic library is complete without it. The author was ably assisted by a corps of 23 collaborators, each an authority in some branch of photography.

⁂ ⁂ ⁂

Many are the various praises we acknowledge from our esteemed foreign contemporaries. It is gratifying to us, and is consistent with our objects and aims to note that our magazine is quoted upon numerous occasions as the authority, suggesting, advocating, or sustaining some new innovation in photography by our world-known contributors. In many instances whole articles have been translated into either the French, German, Italian, or other languages.

Trade Notes

[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—The Editors.]

In *Printers' Ink* for May appears an interesting article on "The Photograph in Display Advertising," by Mr. L. B. Jones. His experience as advertising manager and his connection with Eastman Kodak Co., certainly qualifies Mr. Jones to advise and comment on the relative value of reproductions and the advantages of "true to life" photographs over paintings or line drawings as an advertising medium.

There is certainly nothing which appeals more strongly to a purchaser than the actual photograph.

We quite agree with Mr. Jones that results obtainable with the photograph for display advertising are cheaper, and should for that reason alone be more in demand. We have heard of several instances where quite a handsome sum was realized for an original photograph, which was later copyrighted and used to advertise certain articles.

How many well known articles from shoes to toilet powders are but recognized from the maker's or inventor's photograph on the wrapper or article.

☆ ☆ ☆

A NEW HOME FOR SCHERING & GLATZ.

After forty-three years of uninterrupted business in the same section of Maiden Lane, New York City, first at the corner of Maiden Lane and William street, the site of the present Royal Building, subsequently at No. 52, at No. 55, and since 1898 at No. 58, the firm of Schering & Glatz announce their removal on July 1st, to the five-story building at No. 150-152 Maiden Lane.

This building, which was acquired last year by the now sole proprietor of the firm, Mr. C. F. Stiefel, is at present being thoroughly remodelled and upon completion will be entirely occupied by Schering & Glatz.

To our older readers, the Schering Chemical Works, of which Schering & Glatz are the sole United States representatives, will be best known as the original manufacturers of pyro developer, while old and young, professionals and amateurs alike, who have not as yet become acquainted with the more recent photographic specialties of this progressive concern, are invited, when in the city, to view the enlarged photographic department of Schering & Glatz or to write for information.

☆ ☆ ☆

AUTOTYPE CARBON TISSUES.

The permanency of carbon, the power to produce all that the negative shows, the new increased range of tints, the various means at hand to use Carbon Tissue on any camera, is slowly but gradually bringing the use of carbon in all branches of photography. For landscape, transparency, lantern slides, porcelain and ground glass pictures photogravure and of late ceramic photography and, above all, for portrait and miniature portraits. For the new oil process, the transfer papers, offered by the Autotype Carbon Co., have given the best results.

☆ ☆ ☆

The Barnet Ortho Plate and the Barnet Gaslight Papers, of which J. L. Lewis of 379 Sixth avenue, New York, is the American representative are readily explained in the new hand books recently issued, copy of which may be obtained by writing direct and mentioning the Photographic Times. Also descriptive circular regarding Seltona and Leto Papers. Write now while it is on your mind.

☆ ☆ ☆

Mr. J. O. Jarrell, for the past six years in the employ of the Bausch & Lomb

Optical Co., has associated himself in business with The Topley Co., of Ottawa, Canada.

Mr. Jarrell has many friends in the photographic trade who will join us in wishing him success in his new field of work.

He takes with him the good will of his associates, who, while deploring his departure, are glad for the larger opportunities which are before him in Canada, where he will continue to exploit the Bausch & Lomb products.

☆ ☆ ☆

The Imperial Non-Filter Plates are imported and stocked by G. Gennert, New York and Chicago, U. S. Agents. These plates have all the wonderful latitude and gradation of the popular Imperial SS brand with the added Orthochrome feature and are specially sensitive to green and yellow. Many photographers are using them for their general commercial work; copies of paintings, drawings, etc., can be made with wonderful rendering of color values and no Ray Filter is necessary. Not only do they do this work better in most instances but also very rapidly as they are instantaneous. Speed 225 H. & D.

☆ ☆ ☆

Portray Nature faithfully with a rendering of each color tone in its correct value, by using the film with chromatic balance. The Ansco fits any film camera.

☆ ☆ ☆

WYNNE'S EXPOSURES METERS.

The new American agents advise us that they have just received their first shipment of these well known meters, that they have another shipment on the way, and will soon be in a position to fill all orders promptly. This is good news, as in the past it was not always possible to get one of these "little wonders" when you wanted it.

The store of J. F. Adams, Buffalo, N. Y., was robbed June 1st of quite a number of Goerz, Zeiss, Cooke, Ross, and other lenses, Kodaks, Century and Premo cameras. Mr. Adams would appreciate any information regarding any attempt to dispose of these grades of goods at extraordinary low prices.

☆ ☆ ☆

The Local View card is the card that never goes out of style. Other cards have their day and are forgotten, but the local view is the backbone of the business, the cause of the business, in fact.

The National Colortype Co., of Cincinnati, O., are turning out better cards every year and increasing their output as fast as they can install suitable machinery.

They can now deliver their high grade Hand-Colored card in two to three weeks.

Ask them for samples and they will gladly send them if you mention the PHOTOGRAPHIC TIMES.

☆ ☆ ☆

A simple method for re-developing without any disagreeable odor, is in Schering's Varitone Tablets. The same high standard is maintained as in their other developers.

☆ ☆ ☆

LANDES ENLARGING LAMP.

This lamp will certainly do much to popularize the making of bromide enlargements by the amateur, as it enables any one to make enlargements in any room which can be darkened. Use your own camera; simply attach it to the lamp and you can make enlargements of any size. Write to George Murphy, Inc., who have placed this on the market, for full particulars.

☆ ☆ ☆

THE ANTINOUS SHUTTER RELEASE.

Being of metal, always ready, always sure, makes the Watson Antinous Shutter Release a necessity.

Classified Advertisements

Advertisements for insertion under this heading will be charged for at the rate of 25c. a line, about eight words to the line. Cash must accompany copy in all cases. Copy for advertisements must be received at office one week in advance of the day of publication, which is the fifteenth of each month. Advertisers receive a copy of the journal free to certify the correctness of the insertion.

Rates for display advertising sent on application.

THE PHOTOGRAPHIC TIMES PUBLISHING ASSOCIATION, 135 W. 14th ST., NEW YORK

GEORGE B. CARTER, President. D. RANDOLPH COOK, Secretary and Treasurer.

JEWELRY WITH SEMI OR REAL ENAMEL MINIATURES



Any photograph reproduced
Pretty articles for presents
Semi-enamel enlargements (Patent Novelty)
Photographic enlargements

No. 4 catalogue, English edition, with retail prices.
No. 5 catalogue, English edition, without prices.
Catalogue Price List sent free on application to tradesmen.

State exactly the desired edition.

Julius Schloss & Co., FRANKFORT on MAINE 21 **Germany.**

Artura Enlargements

Made on Artura Carbon Black Paper from any size film or plate negative

8 x 10	. . .	**20c. each**
11 x 14	. . .	**45c. "**
14 x 17	. . .	**60c. "**

Postpaid.

Work guaranteed. Negatives returned.

Bodine's French Pictorial Lens for those soft, sketchy effects that make prizewinning pictures. For landscapes or portraits, speed F 5. Three sizes, 3 1-4 x 4 1-4 to 5 x 7, in cells to fit any standard make of shutter. **Price $5.00.**

High grade developing and printing for amateurs. Supplies for gum, kallitype and carbon workers. These and other new and interesting specialties described in our new catalogue, a copy of which will be sent free upon request. Photo supply dealers and finishers send for our money-making offer. Representatives wanted everywhere.

The Photo Crafts Shop, (Dept. D) **Racine, Wis.**

NORMAN PAPERS

Anti-trust manufacture. Made on honor. Yield photographers magnificent results. Price is right and is express prepaid. Write on your letter-head for free sample and copy of the **Norman Photographer**

Amateur photographers send 10c for samples, 4 x 5 or cabinet. Fifty grades and surfaces.

Norman Photo Paper Co., Rochester, N.Y.

REMOVAL SALE

During the next three months, we will offer from an over-stock, some of the best bargains ever put before our customers, in the Camera and Lens line. New address:

109 Fulton Street.

NEW YORK CAMERA EXCHANGE.

AMATEUR photographers! 12 sheets 4 x 5 Aurum sepia photo-paper, with toning powder, mailed for 10c., silver. THE AURUM CO., 522 East 138th Street, New York.

ART STUDIES—Photographs from Life Models. Finest collection for artists and art lovers. Illustrated catalogue sent free on demand. C. KLARY, 103 Avenue de Villiers, Paris, France.

FREE—A 14k FOUNTAIN PEN (worth $1), and 10 other useful articles, with each membership. This offer holds good only while they last—first come, first served. Send a stamp to-day for the biggest offer ever made by anyone. CORRESPONDENCE CAMERA CLUB, BOX 61, HELMETTA, N. J.

VIEWS MADE INTO PHOTO-GELATINE

POST CARDS

AND SOUVENIR ALBUMS
FINEST AMERICAN MADE

The Albertype Co., Brooklyn, N. Y.

LEARN PHOTOGRAPHY

EARN $20 to $50 A WEEK — 3 COLOR PHOTO-ENGRAVING WORK — ESTABLISHED 16 YEARS

Only Colleges in the world successfully teaching these paying professions. Endorsed by International Assn. of Photo-Engravers, and Photographers' Assn. of Ill. Terms easy; living inexpensive. Positions secured for graduates. Write for catalog; specify course interested in.

Illinois College of Photography, or Bissell College of Photo-Engraving, L. H. BISSELL, President.

967 Wabash Ave., Effingham, Ill.

PHOTOGRAPHERS SAVE 30 PER CENT

Every Photographer, the novice, amateur, professional, can save 30 per cent. on something indispensable. YOU WILL HAVE TO HAVE IT SOONER OR LATER. This valuable tip will be given by us to get you acquainted with the best photographic magazine. Your name and address will bring to you sample copy and the full information.

AMERICAN PHOTOGRAPHY

1304 Beacon Bldg., Boston, Mass.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

TAKE A KODAK WITH YOU

It is now nearing your vacation time and, wherever it is to be, you surely want to "Take a Kodak with you". With the Kodak in your pocket or a corner of your suit case—a good supply of N. C. Kodak film and some Velox post cards, you can increase the pleasures of your vacation days and let the folks and friends at home see things as you see them by mailing each a card every day.

Then, again, you are in a new territory with its points of interest—with pretty scenes that you will want to add to your album of Kodak prints. Pictures that will perpetuate your 1910 vacation days—pictures that will tell your vacation story better than words.

Bring home a complete set of negatives with you—print them at your leisure—arrange them in proper order in an album and you will have a permanent record of the trip that will keep its many pleasures alive in your memory for the years to come.

KODAK METAL TRIPOD.



The accompanying illustration shows this tripod with one leg extended—the other two telescoped. It is rigid when extended and easily carried when folded as the sections are short.

Each section automatically locks as it is drawn out into position, thus making the tripod any desired height.

The upper section is black enamel finish and the other sections are nickeled. All sections of the legs are made of brass tubing. The revolving head is nickel plated and buffed and the tripod either folded or extended has an appearance of quiet elegance.

If through an accident or wear any part of the tripod becomes inoperative, any section may be readily taken apart and repaired.

These tripods are especially neat in construction—attractive in finish and general appearance and convenient in use.

Made in two sizes. No. 1 is made in four sections measuring 48½ inches when fully extended and 15 inches when closed—weight 24½ ounces. No. 2 is made in five sections measuring 49½ inches when fully extended and 13½ inches when closed—weight 24½ ounces.

The Price.

Kodak Metal Tripod No. 1, - - - - -	$2.50
Kodak Metal Tripod No. 2, - - - - -	3.25

THE KODAK FILM TANK.

Tank development of Kodak films is so simple—so certain that by following directions implicitly good results are bound to follow. Long experience or great technical knowledge is not required as the whole operation is so nearly automatic.

In a tank developed film the negatives are free from light fog because they are developed in absolute darkness. The negatives are not scratched or spotted by contact with the hands because the hands do not touch them during development. In fact there are none of the defects so common to darkroom developed negatives.

When it comes to convenience the comparison is in favor of the tank too. No waiting for a chance to get a dark-room—just load the tank when and where you please and get perfect results.

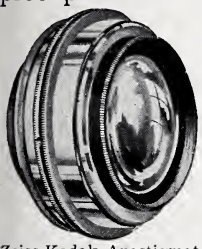
The Kodak film tank consists of a winding box, a light-proof apron and a heavily nickeled brass solution cup. The entire outfit can be packed in the box making it self contained and compact. It is made in various sizes to accommodate all Kodak and Brownie films. Let the Kodak dealer show it to you.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

LENS EQUIPMENT.

Having recognized the growing demand for high grade speed lenses, we entered into an extended series of rigid tests and comparisons and about a year ago we offered the Zeiss-Kodak Anastigmat lens as a special equipment for the Kodak. The increasing popularity of this lens is proof positive that it has made good.



Zeiss-Kodak Anastigmat F. 6.3

It is made according to the famous Zeiss formula by expert lens makers especially for the Kodak—hence the name Zeiss-Kodak.

The Zeiss-Kodak is an anastigmat lens working at the large aperture F. 6. 3. This large aperture or opening allows a great amount of light to pass through the lens thereby shortening the length of exposure necessary to secure a full timed negative.

With this special equipment it is possible to photograph rapidly moving objects as it will work perfectly at the high speed of 1/200 second in good light with the ordinary type of shutter and in 1/1000 of a second with the focal plane.

Then, again, when the light is not so good—say slightly cloudy—the speed of this lens will permit of very short exposures.

For home portraiture this speed is very desirable as it is possible to make short indoor exposures with a Zeiss-Kodak lens, thus catching the fleeting expression or pose which is always the most natural in either children or adults. Portraits made with this lens also possess that pleasing diffusion produced by portrait lenses. The background will be softened and subdued when the lens is used wide open and focused on the sitter.

This lens merits its popularity and if you are interested in high speed equipment, consult the Kodak dealer. The price is moderate and we offer this special equipment with all focusing Kodaks except the No. 3B Quick Focus.

COLORED VELOX PRINTS.

Velox lends itself to coloring with water colors but there is a special water color which we now furnish particularly adapted to coloring photographic prints and made with special reference to use in connection with Velox paper.

These water colors are known as "Velox Transparent Water Color Stamps" and are put up in the form of paper sheets, impregnated with the various colors. These sheets are furnished in twelve shades or colors bound in booklet form. Each sheet is divided into squares about the size of a postage stamp by perforations and each little square is sufficient for the average amount of coloring to be done at one sitting.

You simply tear a little square or stamp of the desired color from the booklet, put it in a little water and your color is ready for use.

With this outfit you can color prints from some of your favorite negatives very effectively. For example, the picture of the "Fleur de lis", made with the portrait attachment which appears on another page, would be an excellent subject for a colored Velox print, and you, no doubt, have some subjects fully as good for the purpose.

Flower studies, landscapes, portraits and in fact nearly every subject is suitable for coloring, although portraits are the more difficult and should not be colored too heavily. Just a suggestion of flesh tint is all that is needed.

Either black prints or Sepia prints may be colored, but in either case a rather light print should be used—a print that is not developed too dark.

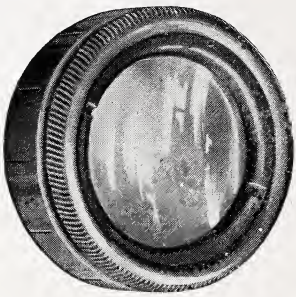
Get one of these color outfits from the dealer and color some Velox prints. You will find it a very fascinating recreation.

The Price.

Velox Transparent Water Color Stamps, Complete booklet, 12 colors, - - -	$0.25
Separate color leaves, (two sheets) - -	.05
Set of three special brushes, per set, - -	.50

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*



KODAK PORTRAIT ATTACHMENT.

Costs but fifty cents—small enough to slip into the vest pocket—attached or detached instantly—simple and efficient when used in connection with the Kodak for close range work.

The accompanying illustrations show the same subject photographed with and without the portrait attachment.



Fleur de lis photographed at a distance of 28 inches with portrait attachment.



(X)

Fleur de lis photographed at a distance of 6 feet without the aid of the portrait attachment.

This attachment is simply an extra lens used in front of the regular Kodak lens and makes it possible to work within 28 inches of the subject with focusing Kodaks and within 42 inches of the subject with the set focus Kodaks.

It is excellent for portraits and for detail work of every kind. Always have one with you.

EASTMAN N-C KODAK FILM

for Kodak days—vacation days. It is dependable and uniform—orthochromatic and of high speed and quality.

AT ALL KODAK DEALERS



For snappy prints, full of detail in black or sepia tone, use

VELOX

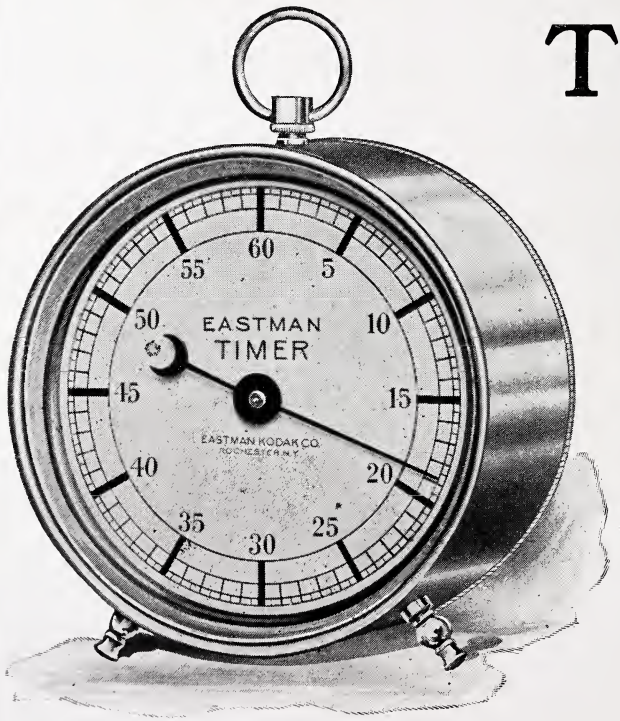
There's a grade of Velox paper to fit every negative, and a variety of surfaces to choose from.

Get a copy of "The Velox Book"—free at the dealers or from us by mail.

NEPERA DIVISION,
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Accuracy in timing is essential in producing good prints on developing-out paper.

THE EASTMAN TIMER



will split seconds for you. One complete revolution of the hand every minute. Large dial easily read in subdued light.

Price, $2.00.

EASTMAN KODAK CO.

ROCHESTER, N. Y.

All Dealers.



DAY'S WHITE PASTE

is scientifically prepared especially for fine photography and art work.

NEVER SPOTS because it is absolutely neutral—cannot injure the finest paper or fabric.

NEVER WRINKLES because it is milled to the smoothness of a cream, the fineness of the particles insuring its

PERFECT ADHESIVE QUALITY

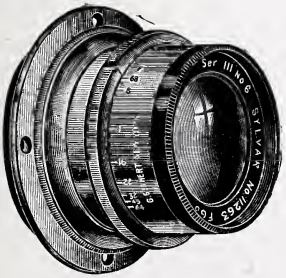
Remains in perfect condition until wholly used up, which makes it the cheapest you can buy in addition to your getting more in a package.

DAY'S ½ pint, 1 pint, and 1 quart Jars, hold full 10, 20 and 40 ounces—not 8, 15 and 32, respectively. You get most for your money in the 6 lb. and 12 lb. pails. 6 lb. pail, $1.00.

FREE SAMPLE SENT ON REQUEST.

DIAMOND PASTE CO., 70 Hamilton St., ALBANY, N. Y.

The Sylvar Lens



SERIES III F 6.8

An inexpensive Anastigmat with the efficiency of the most costly.

SYLVAR CELLS Fit all Standard Shutters and show a wonderful improvement in your results. Ten days free trial. Send for circular.

G. GENNERT

New York **Chicago**

IMPERIAL N. F. PLATES



A REPRODUCTION

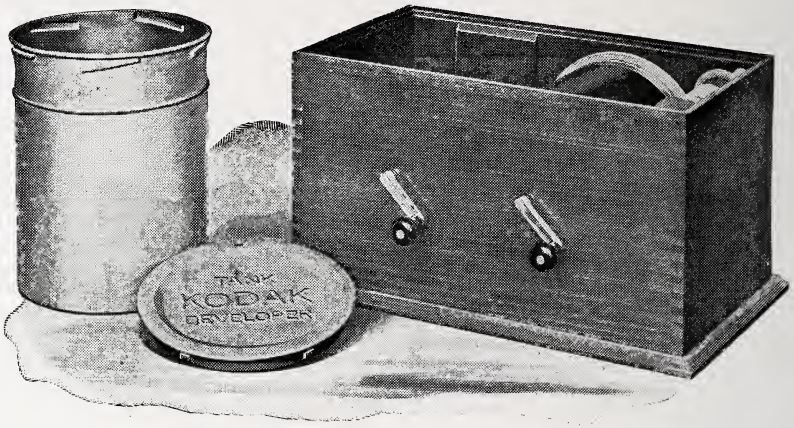
Yellow label, green lettering, and brown box cover, made with an

Imperial Non-Filter Plate

Notice the exceptional rendering of color values without a ray filter.

G. GENNERT

New York **Chicago**



KODAK FILM TANK

"The daylight dark-room."

Compact and light—automatically develops perfect negatives for anybody, anywhere, any time.

The Experience is in the Tank.

EASTMAN KODAK COMPANY,

All dealers. ROCHESTER, N. Y.

HAND COLORED

Local View Post Cards Made to Order



Made from any fair photo and delivered in 2 to 3 weeks . . **$7.20** for 1000

The Best made in America

Send for Samples

Blue Delft (2 colors) **$5 for 1000**

Season, Floral, Comics, Greeting Cards, etc, Direct from factory

National Colortype Co. Dept. J. **Cincinnati, O.**

Hurd's Lawn Finish is the finest type of the fashionable fabric papers. Its quality is the best; it is beautiful in appearance, and the writing surface is exceptionally pleasing.

Hurd's Suede Finish represents the best quality in the medium smooth finish, and is much in fashion. It is also the finest wedding paper made. We carry a large stock of these fine papers.

STYLES & CASH,
135 West Fourteenth Street,
New York.

TO PHOTOGRAPH ISN'T ALL

TO KNOW is the Other and Better Part.

The Photograph merely makes a record of what you have seen and known. Most photographers like to use the camera in nature, and for those who wish to know there is no better help than

The Guide to Nature

Arcadia:
Sound Beach, Connecticut.

Send 10c for a copy, or $1.00 for a year.

No free copies. Is worth too much; costs too much to distribute free.

Wollensak Series A. Portrait Lens



MISS ELIZABETH BRICE.

"Series A." negative by F. C. Bangs.

The Series A. is a fast medium-priced lens working at F 5 and made in five sizes, the 8x10 selling at $50.00. We furnish it either in barrel with iris diaphragm or at a slight additional charge with our between-the-lens Studio Shutter.

It is used by many well known Photographers and can be procured on thirty days trial from any of the Photo Stock Houses.

Our leading outfit for speed and view work is the Velostigmat F 6.8 mounted in Optimo Shutter which gives all speeds up to 1/300 of a second. All dealers handle Wollensak products.

Write us for catalogue, we send it free.

WOLLENSAK OPTICAL CO.,

283 Central Ave., **Rochester, N.Y.**

IF you want the

....*BEST*....

BLACK and COLORED

Inks

Typewriter Ribbons **Carbon Papers**

Order them of

Ault & Wiborg Co.

of New York

534 Pearl Street, Cor. of Elm, New York City

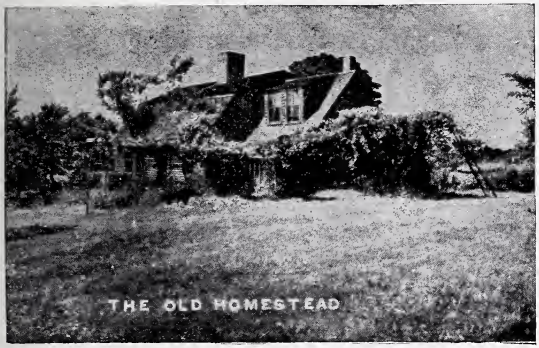
Telephones 870 and 871 Worth. W. M. Spear, Sec'y and Treas.

THE AULT & WIBORG COMPANY:

New York.
Chicago.
St. Louis.
Buffalo.
Minneapolis.
Philadelphia.
San Francisco.
Toronto, Canada.
Havana, Cuba.
City of Mexico.
Buenos Aires, S. A.
London, E. C., England

This publication is printed with Ault & Wiborg's half-tone black ink

Put Legible Titles on Your Negatives



Title them with Titleit.

Don't mark up your negatives illegibly.

Letter them so not only you but every one can read them.

TITLEIT for marking negatives gives strong, clear letters. Don't spoil the appearance of your prints by carelessly scratching the name on the plate or film. Give them a thorough, workmanlike finish by using Titleit. Easily applied and economical to use.

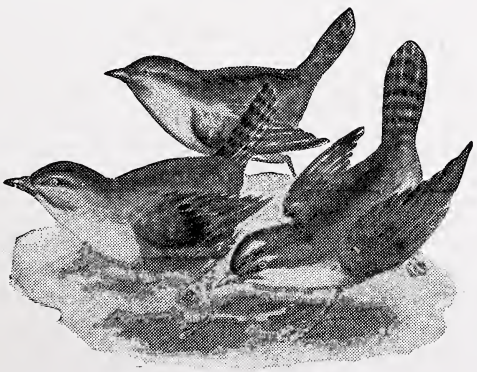
Titleit Outfit consists of a font of thin metallic letters lightly attached to a plate of glass. Letters are fastened to the film side of the negative with transparent adhesive accompanying outfit. Price, Complete Outfit **50c.**

ASK YOUR DEALER

BURKE & JAMES TRADE MARK 118 JACKSON BLVD. **CHICAGO**

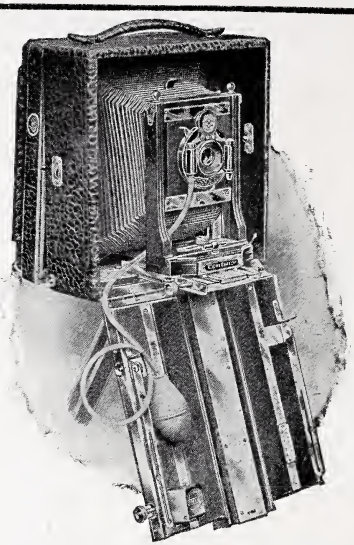
WRENN'S
Lintless Photo Blotting

Chemically Pure



Non-Linting

Made by WRENN, Middletown, O.



Century Cameras

The highest degree of photographic efficiency, combined with substantial construction and richness of finish constitute

CENTURY QUALITY.

Our Catalog, free on request, fully describes Century Cameras, Cirkut Cameras and Century View Cameras.

CENTURY CAMERA DIVISION,
EASTMAN KODAK CO. Rochester, N. Y.

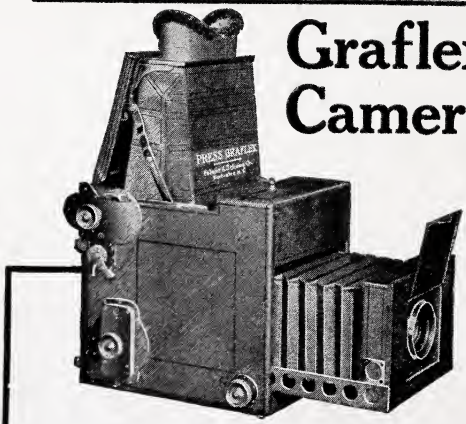
Hauff's
(Resublimed)
Pyrogallic Acid

A HEAVY WHITE POWDER
VERY COMPACT

Chemically Pure

A LIBERAL SAMPLE SENT
free to Professional Photographers

G. GENNERT
New York **Chicago**



Graflex Cameras

Some things you can do with a Graflex

Make exposures from time to 1-1000 of a second.
Make "Snap Shots" indoors.
Make instantaneous exposures on dark days.
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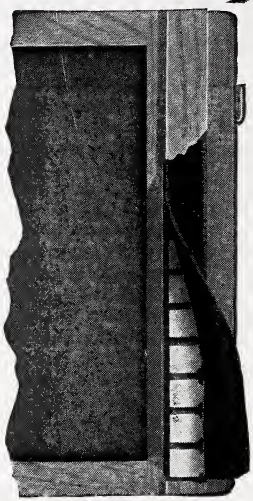
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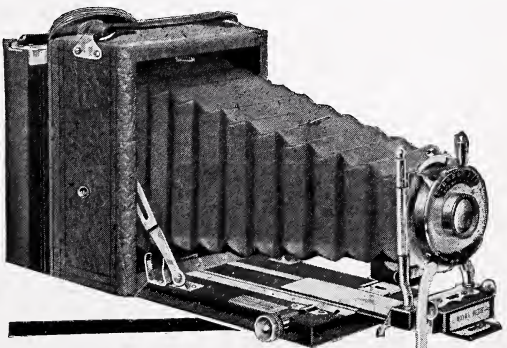
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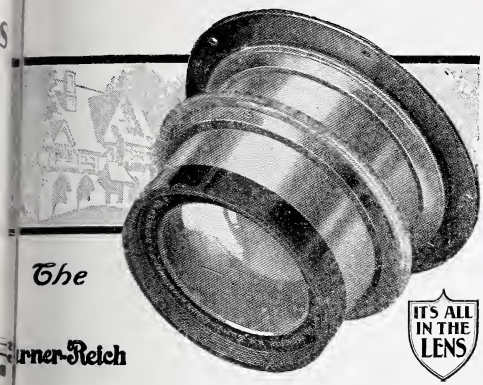
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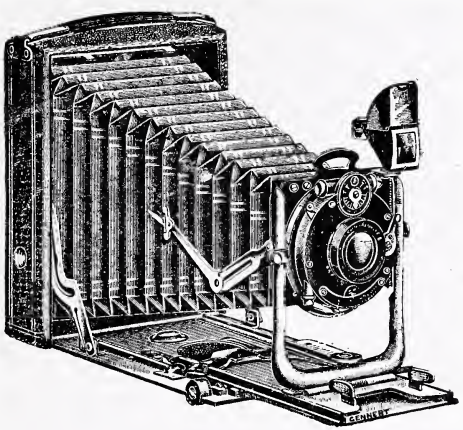
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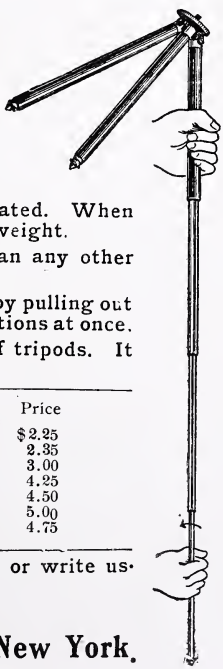
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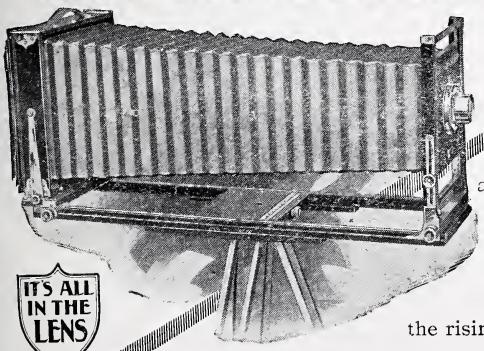
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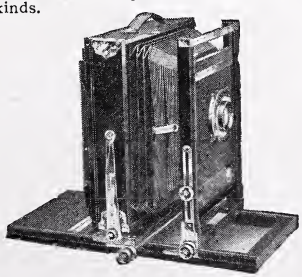
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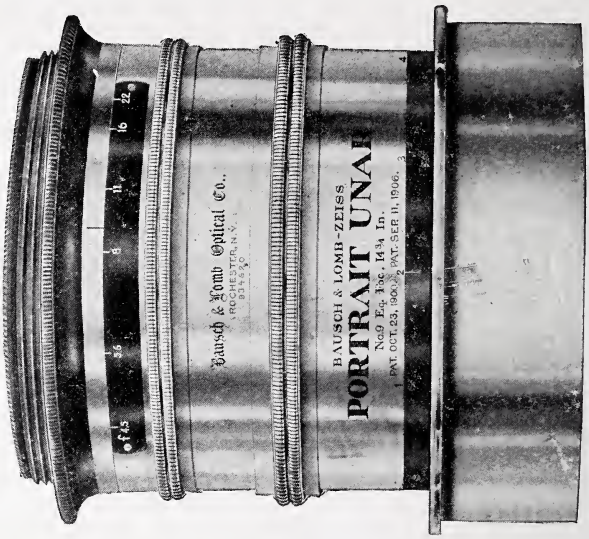
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The Photographic Times



An Independent Illustrated Monthly Magazine Devoted to the Interests of Pictorial and Scientific Photography

THE PHOTOGRAPHIC TIMES PUBLISHING ASSOC'N
135 WEST FOURTEENTH STREET . NEW YORK CITY

Answering Three Vital Questions

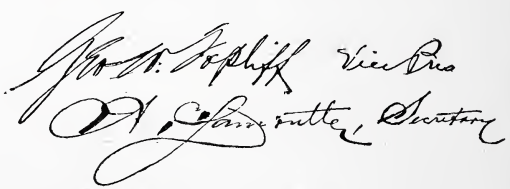
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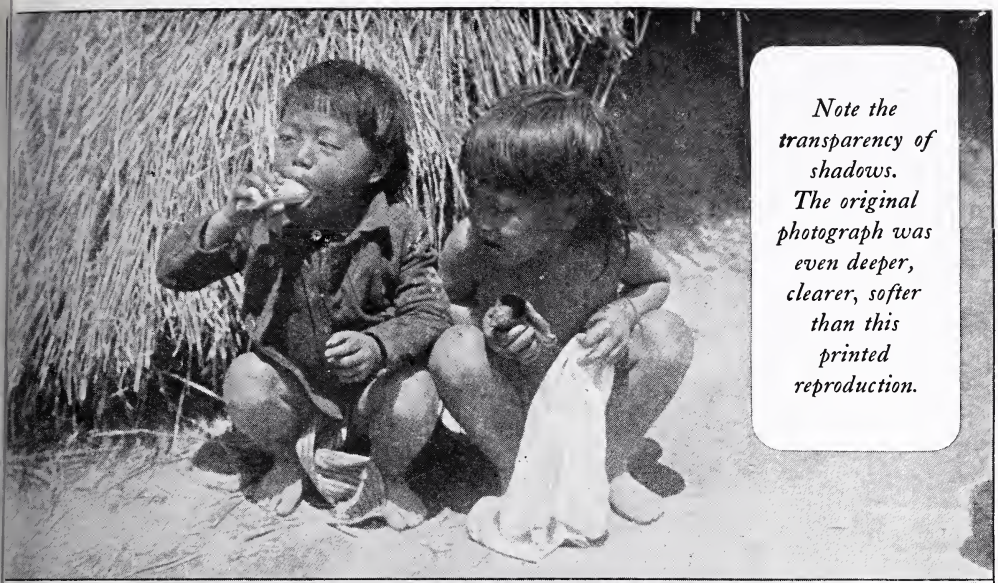
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>
> Is your emulsion always the same?
>
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>
> Is your plant large enough to cope with the growing demand?"

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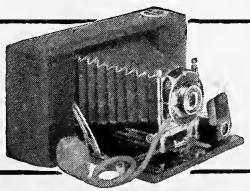
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The Photographic Times

An Illustrated Monthly Magazine Devoted to the Interests of Pictorial and Scientific Photography.

Edited by W. I. LINCOLN ADAMS. CLARENCE L. USHER, Associate Editor.

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RUINS IN COMPEIGNE, FRANCE.
Photo taken 1853.

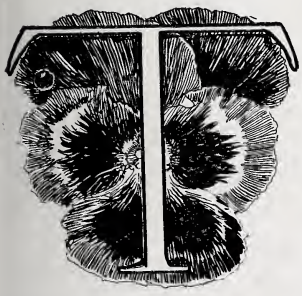
Victor Prevost.

The Photographic Times

VOLUME XLII JULY 1910 NUMBER 7

THE CAMERA IN THE GARDEN.

BY WILLIAM S. RICE.



HE garden is my delight, from the moment the apricot blossoms burst their buds and whiten the leaden winter twigs, until Jack Frost lays low the gorgeous chrysanthemums from old Japan.

Between the coming of these two extremes is a season of uninterrupted bloom. First comes the purple violets and the Holland bulbous plants—the daffodils, hyacinths, narcissi,—and then follow closely in their train the irises, the Easter lilies, the bridal wreaths, the deutzias, the snowballs, and the peonies. By the time June takes a hand in the garden, she brings with her the exotic magnolia, and the roses—and such glorious roses, too—how the bees revel among them and how their perfume fills the air. Then, as the days grow warmer, come the marguerites, the gillyflowers, the hollyhocks, and the asters, which bloom well along in early autumn.

Up to Jack Frost's coming we have the zinnias and the chrysanthemums to gladden the garden. The oriole and the robin build there among the fruit trees, and yellow, brown-eyed butterflies sail listlessly out of the shade, bringing the mission of love among the posies.

It is here, where one may drink in the fragrance of soil and flowers so many pleasant months in the year, under the influence of the greatest of all uplifting forces which springs from the soil, that I find my happiest subjects for photography. Not alone do the flowers and trees appeal to me for pictorial representation but as backgrounds and accessories for figure compositions they offer the most charming of settings. In order to obtain artistic results in outdoor figure photography, which, in some cases, means portraiture besides, the photographer must study composition, or the laws which govern the artistic arrangement of the models, with the same seriousness as though he were a landscape or a figure painter.

One secures the natural environments—such as the garden affords, with familiar occupations and freedom from the stereotyped studio posing, the self-



consciousness of the subjects disappears and gives the outdoor portrait, or group, its peculiar charm and value.

By this is meant not only the snapshot made with the usual small hand camera but with a larger 5 x 7 instrument equipped with a ground-glass focusing screen.

Detail studies of flowers or fruit, either in a growing position, or cut, will necessitate a camera of the long focus type with sufficient "draw," or bellows extension, to permit the photographer to focus at closer range than would be possible with an ordinary snapshot instrument. Personally, I like the little snapshot hand instrument that carries films, only for records of rapidly moving objects, but for real serious work, where I want depth and definition, give me a 5 x 7, or a larger camera with a tripod and a ground glass focusing screen.

For pictures of little children I have found a camera of recent manufacture which permits the operator to "see the image on the ground glass up to the moment of exposure" a very satisfactory instrument in recording the fleeting expressions and movements of the little tots at their play in the garden. Unfortunately this camera is not made to make photos larger than 3 x 4; but by using a supplementary portrait lens I was enabled to enlarge the image and approach nearer my subject. This camera permits only of snapshots, hence all the subjects must be taken in broad sunlight.

With the larger 5 x 7 camera just described, comes an automatic shutter which permits of any speed from 1/100 to 1/25, 1/15, ½, and 1 second.

When my subjects are unusually docile I get as long an exposure as ½ and 1/5 of a second. This gives more latitude to the shadows which will not be mere blanks of black as is often the case when pictures are under-exposed, as in snapshots. Moreover, one need not pose models in the strongest kind of sunlight.

The camera in the garden may be made to bring great satisfaction and joy to its users if they use it with judgment and purpose, and, moreover with a generous admixture of commonsense.

Many experienced workers claim that no serious work can be done with the small, hand cameras and prefer the larger, heavier instruments—others just as capable as their fellow workers obtain most admirable results with the smaller instruments—and the small negative can always be enlarged if one so desires.

In the merits of a lens, too, authorities differ. Many of my successful photos have been made with a cheap lens, and it has been my experience that for certain subjects, my $60 lens does not make a negative one bit better than the $20 one if the latter is properly handled.

The best lens, however, can but do work of the poorest in cases where the operator is careless or inexperienced. So the first thing necessary to achieve anything like success is a reasonable understanding of the instrument to be used.

It is not my purpose here to go into details as to the merits of one certain type of a camera or another. I have stated sufficiently the merits of the ones I most frequently use and the advantages they possess over each other. The pictures herewith presented also show what can be done with both kinds. The merits of a photograph rest largely upon the point of view the photographer takes in making it, and upon the purpose for which it is intended.

Editors of art or photographic journals who offer prizes for photographs, judge the pictures rather more on their composition, treatment and tonal quality, their atmospheric, or "frizzy" treatment than for their sharp focus effect. The same conditions govern a photograph's entrance, or acceptance at a salon exhibition.

On the other hand, newspapers and other publications that use an inferior quality of paper and fast printing presses, require none of these qualities in a photograph and demand sharp, crisp, strong effects on smooth gelatine papers.

Groups of figures or portrait subjects are always more satisfactory when photographed in characteristic surroundings. This is especially true in the case of children, as none of my portraits of the little tots are quite so satisfactory to their parents, as many that I have made, thus, outdoors in the garden, where they, the models, will unconsciously play while you are focusing; or trip about among the flower beds plucking and admiring the sweet scented posies while you are waiting for the right moment to press the bulb.

The little boy depicted in some of the illustrations was scarcely 14 months of age when the accompanying pictures were taken; and not being old enough



in portrait work I often pose my models so that the light falls over their shoulder and leaves almost the entire face in shade. Light colored garments usually reflect sufficient light into the faces to give the necessary definition to the features.

It has been the writer's experience that whenever he can get a child interested in what he wishes it to do, indeed more so than in what he is doing, the victory is won, and it is a comparatively easy matter for him to obtain an artistic and naturalistic picture.

To catch their busy little moods and their equally charming flashes of silence; the moments when they look at you with wonder in their eyes and propound to you questions which seem weighted with wisdom, which you perhaps have long since to talk knew nothing of the ways and means by which his poses were caught by the camera man. Herein lies the great charm of depicting children of tender years in all their characteristic innocence.

I find that the best results in outdoor photography are obtained on gray days or those known in photographic language as having a "hazy sun."

The direct sunshine is rarely ever satisfactory for portrait work, except for children, for the contrasts of light and shade are too strong to suit many a older face; moreover the disagreeable squint of the eyes is often a distressing feature of such a proceeding.

There is not the slightest necessity of always having the sun at the photographer's back; indeed,



parted with, is the problem for you to solve. You are face to face with many difficulties which are more apt to confront a man than a woman, who, being in closer companionship with children, understands their little moods more thoroughly.

Careful focusing on the ground glass will often render obtrusive details in background less noticeable and one may resort to the remedy of throwing everything but the person out of the focus. This is not so difficult when the figure shows up large on the focusing screen, and often when the background is thus rendered uninteresting, the portrait resulting, is very often far superior to anything that one can obtain within doors. The reason for this is that the shortness of exposure required in the open air, compared with that of even a studio with a skylight, admits of the possibility of catching unstudied poses and fleeting expressions.

I usually expose with the lens almost wide open whenever a subject is photographed against the source of light—setting the diaphragm at *f*8, or *f*16 if the light is very strong. One-half of a second is not too long if the model can keep steady, but one-fifth of a second, I frequently use and find satisfactory.

The available photographic material furnished by the garden is inexhaustible and if one keeps his eyes open to the wants of the publishers of the various fruit and flower culture periodicals, the camera may be the means of adding considerable revenue to the pocket of the photographer who is blessed with a knowledge of technical details and a capacity for turning out good honest work.

LIGHTNING PHOTOGRAPHY.

BY D. J. MC CARTHY.



THERE are among the many wonderful triumphs of modern sciences none more fascinating, none which cause us to express such delightful admiration, as the achievements which are so cleverly worked out by the aid of the science of Photography.

There is no moving object so swift but that a pictorial record, showing all its minute details with an unerring fidelity, can be made by the modern lens and dry plate.

Some of the mysteries of that most inspiring and beautiful phenomena of the heavens, the lightning flash, which for ages has filled men with fear and wonder and has furnished to scientific minds such abundant food for thought and research, have by the aid of the camera been revealed to man.

Photography has enabled man to make records of the most vivid flash of the lightning discharges, records which he can study at his leisure, whereas, the original would be blinding to the eyes, and of such short duration as to be



No. 2.

beyond the capacity of the human mind to form anything near a true conception as to its shape or form.

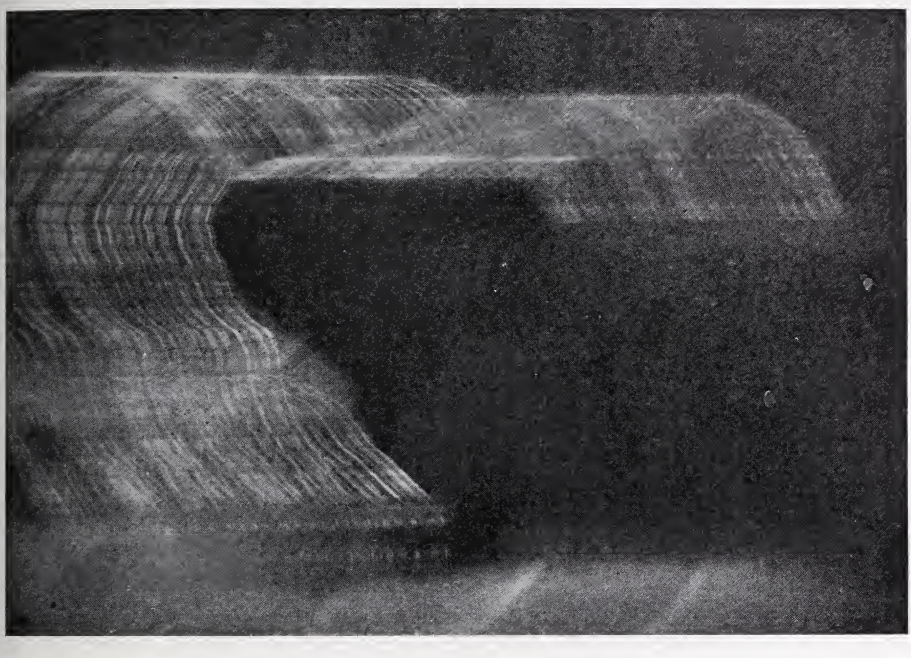
A theory which has been long expounded by certain scientists in regards to the lightning discharge is that it is of an oscillatory nature. This theory is founded on the fact that when two bodies are electrically charged to opposite sines and brought within certain proximity of each other, they tend to neutralize each other, that is, electricity will flow from one body to the other until there is no difference of potential between them. If the difference of potential or electrical pressure between the two bodies is not very great, the flow of electricity will be gradual, but if the pressure becomes excessive the



No. 1.



No. 3.



No. 4.

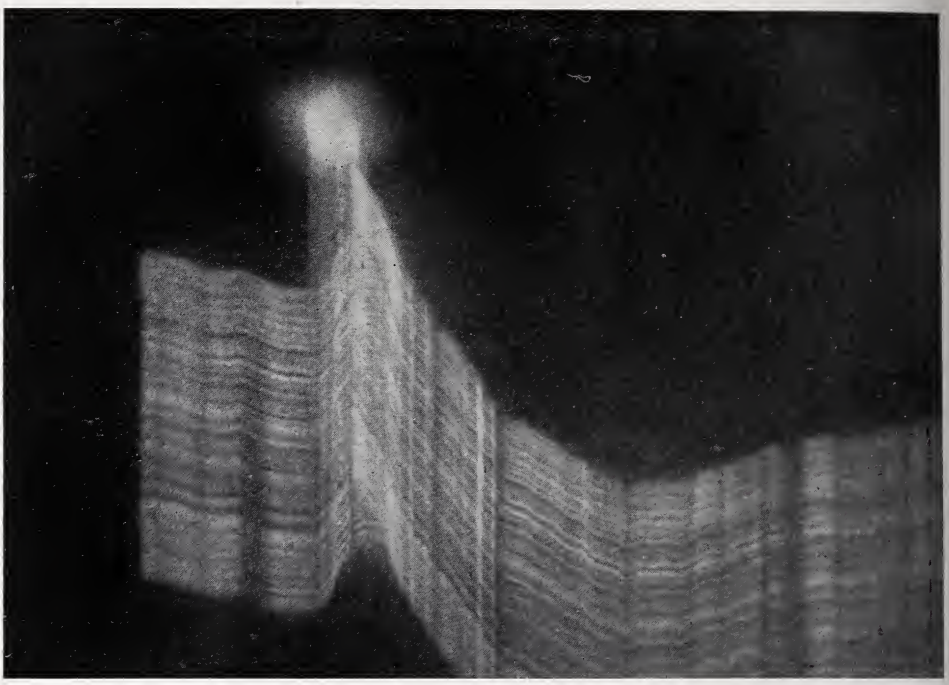
electricity will jump from the body of the higher potential to that of the lower, tending to raise the potential of the one and lower that of the other. Owing to the suddenness of this discharge and the fact that electricity acts as though it possessed inertia, the flow will not stop when equilibrium is reached.

The body into which the electricity is flowing will be raised to a higher potential than that from which it is flowing, so there will be a reversal of the flow back to the first body. This back and forth flow of electricity will continue with decreasing value until the potential of the two bodies becomes equal. This is what is called the oscillation of the discharge and can be compared to the swing of a pendulum, each swing becoming less than the one preceding until the pendulum comes to rest, only in the case of electrical discharge, the oscillations are extremely rapid, running up into the hundreds of thousands per second.

In the case of the lightning discharge the clouds represent one body and a small area of the earth the other body.

A difference of potential or electrical pressure is generated between the cloud and earth by the motion of the cloud and other causes. This pressure soon reaches an enormous value and eventually breaks through the intervening air between cloud and earth. It is through this rupture of the air that the electricity flows which tends to neutralize the potential of the cloud and earth, and this is what we know as the lightning flash.

Although it has been conclusively proven in the laboratory that small electrical discharges are oscillatory in nature, for it is on this principle that the



No. 6.

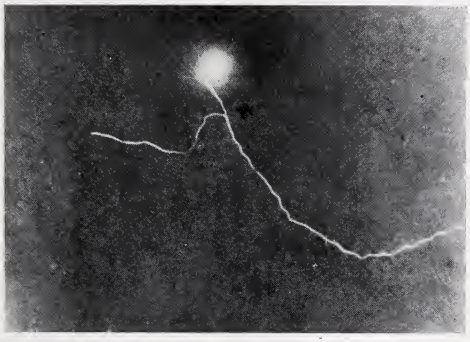
wonderful wireless telegraph is worked, nevertheless some scientists hold that it is doubtful whether lightning discharges are very oscillatory owing to the very high resistance which must be encountered in a long lightning flash, it being held that this resistance in a flash of a mile or more in length is enough to dampen out the oscillations of the most severe discharge.

Photography is playing a prominent part in helping to prove or disprove this theory of lightning oscillation. The camera has demonstrated that lightning discharges are frequently discontinuous, that is, the discharge is not one flash as it is seen by the eye, but is composed of several distinct and separate discharges. The theory of this is that after the first discharge makes a path through the air for the flow of electricity between the cloud and earth, the cloud again charges up before this air path has closed off so that another discharge will take place at a much lower potential. Sometimes several of these discharges will take place before the air path is broken.

The photographs which demonstrate this phenomenon are produced by revolving a camera at a uniform rate of speed with opened lens during the lightning discharges. Some very fine photographs of lightning taken with a moving camera have been made by Mr. Alex. Larsen, and can be seen in the "Annual Report of the Smithsonian Institution," for the year 1905.

One of the photographs shows as many as forty separate discharges, and Mr. Larsen estimates the duration of this flash as .624 second.

The photographs accompanying this article were made by the writer dur-



No. 5.

ing the early spring of 1908, being taken near Pittsburg, Pa., in the month of April, during one of the first thunder storms of the season.

The object is to show the flashes as they appeared to the eye and as they really were. This was done by using two cameras, one stationary and one revolving.

Photographs No. 1 and 2 are of the same discharge. No. 1 was taken with a stationary camera, showing how the flash appeared to the eye; No. 2 was taken with a revolving camera, and shows that this flash was composed of about 36 separate discharges. The camera was mounted on a vertical axis and rotated at about 12 revolutions per minute, the lens having an unobstructed view of all parts of the sky.

The highlight spots on photograph No. 2 are probably due to the fact that some brush discharges, or what is popularly known as "heat lightning," were taking place in the sky opposite to where the heavier discharges were taking place. These brush discharges were almost continuous, and could have been prevented from affecting the plate by shielding the lens when it was pointed toward that part of the sky.

Photographs No. 3 and 4 show another flash as it appeared to the eye and as it really was. This flash was apparently composed of about 38 separate discharges.

Photographs No. 5 and 6 are of the same flash, No. 5 being taken with the stationary camera and No. 6 with the moving camera, and is composed of about 40 separate discharges.

Most all amateurs have the means at hand to obtain results as shown here. It is not necessary that the camera be mounted and revolved unless accurate measurements of time are to be made. It can be held in the hand and swung from side to side, keeping the lens pointed toward the sky where the discharges are taking place.

It is hoped by the writer that this article will interest some of the readers of THE PHOTOGRAPHIC TIMES in this fascinating branch of photography, so that, during the coming summer, they may derive some additional pleasure from their cameras and possibly furnish some valuable data for the cause of science.

PHOTOGRAPHIC JOTTINGS.

F. C. LAMBERT, M.A., F.R.P.S.



PHOTOGRAPHERS never seem weary of talking about development, therefore I may be pardoned if I add a word or two on this topic in connection with some experiments I have had in hand recently. These were prompted by a querist asking for a developer of the M. Q. type but made up without metol, as that agent developed sores on his fingers. To skip right away to the end of the story the essence of the matter is as follows: Take 2 ounces of soda sulphite (crystals), 2 ounces of soda carbonate (crystals), ½ ounce soda (or potash) metabisulphite, and add water to make a total bulk of 10 fluid ounces. When the solids are dissolved divide the 10 ounces into two equal parts, viz., A and B. Now to A. add 30 grains Eikonogen, to B add 30 grains Quinol (Hydrokinone). We now have two stock solutions which will keep fairly well for some time. To use them we may take 1 ounce A and add 1 ounce of water, or we may take 1 ounce B and add 1 ounce water, or we may take 1 ounce A, 1 ounce B, and add 2 ounces water.

By using the dilute A alone we have a developer that gives good shadow detail with delicacy of gradation rather than vigorous contrasts unless the development be very prolonged. In fact A is just what we want for soft contrast effects such for instance as home portraiture, interiors, and brilliantly lit landscapes that have had a minimum exposure, and, generally speaking, this is the kind of negative one aims at when an enlarged result is the ultimate goal.

On the other hand B is the thing to use when strong contrasts are aimed at, as for example when trying to get the brightest effects we can when the lighting is dull and poor. Then again, when copying we want good bright sparkling negatives. Or yet again after focusing with a large stop we forget to change the stop but imagine we have done so and then give an exposure on the small stop basis; then on capping the lens the inspiration flashes on the mind, "I forgot to change the stop." The result is perhaps a ten times over-exposure. In such a case add at least one grain of bromide to dilute B and hope for the best. Dilute B is also quite good for bright lantern-slide effects. But the foregoing are what we may call the special cases, while for the usual run of things we want an average quality developer, and this I fancy we get by blending equal parts of A and B with an equal bulk of water. If the exposures have been reasonably correct I do not think one need trouble about any bromide at all with plates that have an average present-day character for clean-

working results. But for those who prefer the blessed comfort of the presence of a little saving bromide, ¼ grain per ounce of mixed developer will be found quite enough. By the way for some time past I have found it much more convenient to keep my bromide solution *not* in 10 per cent. but in a one grain per dram *i.e.* "1 to 60," as I label it. It is altogether a more comfortable and quicker job to measure out 15 minims (= ¼ gr.) of this "one in sixty" than it is to count 2 or 3 drops of a 10 per cent.

TEN PER CENT SOLUTIONS.

By the way we have again had the usual annual flutter on the eternal 10 per cent. solution question. If we take an ounce of, let us say, potassium bromide, and dissolve this in 9 ounces of water, we have a total of 10 ounces containing one ounce of solid in solution and we ought to use this by weighing out ten times as much mixture as we required to use of the solid. But the average darkroom worker would have an elegant time weighing out 10 grains of liquid in the darkroom. If on the other hand we dissolve 1 ounce of the salt in enough water to make 10 fluid ounces total bulk, then 1 fluid ounce has in solution 1/10 part of a ounce of the salt, Viz. 1/10 of 437½ grains, *i.e.* 43.75 grains, which for practical convenience we may call 44 grains in 480 minims, or 11 grains in 120 minims, or, approximately, 1 grain in 11 minims.

But we know quite well that when measuring out small quantities (*e.g.* 10 minims) of liquid, a drop or two clings to the inside of the measure so that we shall be nearer the mark by filllng up the graduate to the 12 or 13 minim line if we want a grain of the solid in such a solution.

SKIES IN OIL AND BROMIDE PRINTS.

During the last few months these two processes have been quite the fashion and I have seen a good many examples. The chief impression they have left on my mind is that these processes have chiefly attracted those workers who are



STUDY. *E. Holden.*

least capable of employing them; in the sense that nearly all of them have apparently failed to recognize the fundamental fact that the more flexible a process is the more difficult it is not to go astray. To instance but one point only viz., the matter of sky and cloud in landscape. The bottom fact is that the illumination of the land part depends on the sky, including sun, clouds, fog, etc., and also such incidentals as reflections from water, snow, white buildings, wet ground, etc. If then we have a scene in which the foreground shows vigorous light and shade contrast, and this is accompanied by a sky (clouds, etc.) which emphatically proclaim a dark, dull, and stormy state of affairs we have a pictorial absurdity. To make my meaning clear I instance this extreme case, but I can assure the reader it is neither an imaginary or solitary case. The point I wish to make clear is that the very essence of good landscape work in the pictorial sense is truth of tone. Not only must the various solid objects appear in true light and shade relationship, taking into consideration their relative distances and also their position as they affect the light and shade of one another, but fundamentally every part of the picture must be in true tonal relationship to the source of light, viz., the sky, clouds, etc. Whether most of the exponents of these two pigment processes do not know these fundamental conditions, or whether they think the spectator does not know them, or whether they think that any sort of a sandpaper-like smudge will "do" for home-made clouds, etc., I know not, but in essence the majority of the results are by no means commendatory of the process. Beyond doubt these processes are capable of yielding very fine results when a skilful hand obeys an observant mind and keen eye, but just dabbing about on the off chance of something coming out all right is not a game worth playing. I know there are thousands of blanks but I "ha' ma doots" about any prize at all.

X-RAY ADVANCES.

Those workers who are interested in X-ray work will be further interested to hear what my friend Mr. J. I. Pigg has been doing lately. I have not seen any results but I know that what Mr. Pigg says may be accepted as strictly practical. He reports on the use of a new fluorescent screen called "Sunic." Under the influence of the X-rays this gives out a blue-violet fluorescence which naturally has a very considerable effect in forming a developable image. This screen is placed in contact with the film of a dry plate which is then turned with its glass side towards the X-ray tube. Thus only rays which pass through the film are entrapped by the Sunic screen which is thereby made fluorescent, and thus the sensitive film is bombarded, as it were, on both sides at once. The obvious consequence is that exposures are very considerably shortened—some six or seven fold. In many medical cases an exposure of, say, half a second would be possible without involuntary moment of the patient where an exposure of 3 to 4 seconds without the Sunic screen would be out of the question.

FILM PENETRATION.

The foregoing note reminds me of a experiment I made some considerable time ago in order to show that a very large proportion of the light which falls

on a plate is *not* used in image formation. An unexposed half plate was taken from the box and (in the dark) cut with a diamond so that the two halves of the glass could be folded together without breaking the hinge of gelatine film. Thus two films were brought into close contact—sandwiched as it were—between two sheets of glass. They were thus placed in the dark slide and exposed through one of the glasses, then separated, developed, and printed, when it was shown that the light which had passed through the film nearest the glass was amply sufficient to yield a quite good printing negative with the second plate. The experiment is so simple that I think it quite worth other workers repeating if they have any doubt about the matter.

TELEPHOTO EXPOSURES.

The topic of exposure when using a telephoto lens has cropped up again and seems to give a good deal of trouble; therefore, perhaps, I may mention my own plan of estimating exposure, for, of course, each one of us thinks his own plan the best. The reason I think it best is because it is the only one I can remember without any notebook or memoranda. I first focus the scene with the positive lens alone and note two small but well marked objects, say two tree tops, chimneys, etc., which are sure to be included in the enlarged picture. I now lay the edge of a bit of paper on the ground glass and with a pencil point mark between these two objects. The telephoto lens is now focused carefully on the two objects and in like manner their separation is again noted along the edge of the paper. With the aid of a second scrap of paper it is easy to ascertain how many times the first separation (smaller distance) is contained in the second separation (larger distance). By way of example suppose the two trees with the positive lens were one inch apart on the ground glass, while with the telephoto arrangement they were 5 inches apart. Then obviously we are using a magnification of 5 diameters or 5 times 5, *i.e.* 25 area magnification. Thus the light spread over one square inch of ground glass with the positive lens alone, now occupies 25 square inches with the telephoto lens so that, the same stop being used in both cases, the exposure with the telephoto lens arrangement would be 25 times as long as that when using the positive lens alone.

Had the magnification been 6 diameters or 36 areas so the exposure would have been increased 36 times that of the positive lens, and so on. Thus all we need remember is that exposures vary with the square of diameter magnification.





Lower picture.—THE EARLIEST STUDIOS AND SUPPLY HOUSES OF MANHATTAN.
Upper picture.—SAME LOCATION, SIXTY YEARS AFTER.

Picture reproduced by courtesy Newman Clock Co.

A GLIMPSE AT OLD DAGUERREOTYPE DAYS IN MANHATTAN.

BY L. LODIAN.



THE earliest studios and supply houses in Manhattan were located around St. Paul's Chapel. Brady, one of the chic artists of the time, was at the corner of Broadway and Fulton, in a squat two-story building. Next door was the sign of E. Anthony, "engravings," and under this was another sign

DAGUERREOTYPE MATERS

Thus the earliest beginnings—with engravings of an historic house.

The sign-painter had miscalculated, and had no space to spell out "materials." This house was 205 Broadway. On the ground-floor was the bookstore of Clark, Austin & Co. At 201 was the "daguerrian atelier" of (something) & Decker—first name illegible; and next door, No. 199, was Mark H. Newman & Co., "school-books," etc. This was in 1848. These sordid-looking buildings long since disappeared; the *Evening Mail* skycrapper is now on most of the site.

What became of them? Brady went to Washington; died in Manhattan, over a score years ago, in extreme poverty. There is still a Clark & Co., booksellers, at 128 West 23d street, Manhattan. Newman, "school-books," rightly judged clocks more renumerative than books and the firm is still in existence to-day, at 178 Fulton, as the Newman Clock Co.

In the region, but not shown in the picture, were the Rockwell and other studios. That is the only name that survives to-day in the studio world in Manhattan which owned then, as now, their own studio; but an employe of those old houses was A. J. Hargrave, since many years in business on his own account in Manhattan. When in a reminiscent mood, he can keep a listener chained for an hour right off, without ennui, telling of old studio lore and times in lower Manhattan; that is, if the listener has some reverence for the past and of the early pioneers who have brought the art to its present antenna. He has worked at and lived through all the types—daguerreotype, ambrotype, mikatype, fototype.

Mr. Hargrave is still actively engaged in studio work in Manhattan, at 1183 Broadway, and is very much alive indeed. He is the G.O.M. and historian of the trade.

By a singular coincidence, the donator of the earliest volumes of Humphrey's *Daguerrian Journal* to the Manhattan public library—where they are seeable any day—was also named Hargrave. There is his signature as donor on the title page. Both Hargraves were co-existant, yet never knew one another.

These, then, were the earliest beginnings of two supply-houses which

became world-famous, with palatial quarters which culminated in the consolidation on Fifth avenue a few years ago. It is doubtful if the world ever saw a finer equipment under one roof.

The first professional regularly appearing journal issued in America was in 1850, and is called the *Daguerrian Journal,* redacted by S. D. Humphreys. The first two volumes intact are preserved in the public library, Manhattan. It appeared semi-monthly; and the scribe, in going through the old tomes, found them more interesting than one would imagine. Each issue is entertaining to the person interested in the lore of the profession.

Among the earliest advertisers, are the Scovill Manufacturing Co. daguerreotype materials, with the Anthony Company in close contact with their advertisement. They announce more daguerrian goods as being stocked than their friendly rivals. The Scovill firm was then a small place on Maiden Lane, later on Beekman street; the Anthony people had a more pretentious-looking establishment near St. Paul's church, with a stoop outside. There is a good view, full page print, of it in the public library. It looks very quaint to-day, when we think of the colossal buildings now on and about the spot.

The word "photograph"" does not occur in this the first professional journal in America. Everything is "daguerrian" or "daguerreotype," even all through the advertisements of which these are numerous. The subscription was $3 per annum. There are no illustrations; the few plate-pictures announced, disappeared kleptomaniacally, no one knows when. I was surprised to learn from an official source in the library, that the greatest sinners in the book-mutilating line were reverend divines and ladies.

In these days, "daguerreotype" was the word. Look up old Manhattan directories of the '40's and '50's, and the word "photographer" will not be found, but there are dozens of "daguerreotypers." After the '60's, "photographer" began to appear. It makes quaint reading to-day to run over that column of studio operators of half a century ago.

EARLY ACHIEVEMENT IN PHOTOGRAPHY.



AS AN interesting demonstration of Mr. Scandlin's reference in a previous issue to the perfection of results in early photography we print in this number two illustrations from his collection of waxed paper negatives made by Victor Prevost in 1853.

These illustrations are from direct silver prints from the original negatives without artist work of any kind and the plates are untouched except to remove blemishes incident to reproduction.

Neither of these photographs has heretofore been reproduced. They form a part of a series made by



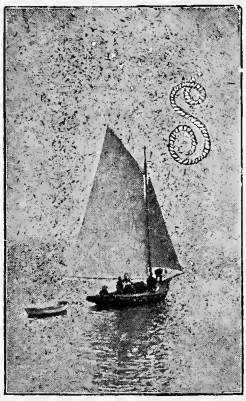
RUINS OF CASTLE PIERREFONDS, FRANCE.
Photo taken 1853.

Victor Prevost.

the French savant with the evident purpose of illustrating by the newly discovered process of photography, Alexander Dumas' famous novel "Twenty Years After." Both views are in the forest of Compeigne, France, and others of the group show the Cathedral town of Soisson and places on the route taken by D'Artagnan, the hero, to the Castle Pierrefonds in his search for Porthos to join him in the great war of the Empire. Several of the views show the Castle Pierrefonds as it then stood, in a state of picturesque ruin. An interesting feature of the collection is to be found in the fact that the journey of Prevost over the routes taken by D'Artagnan was just two hundred years after the scene of the novel, which was laid in the spring of 1653. The negatives bear dates and titles unmistakably establishing their authenticity and form one of the most important and interesting exhibits of early photography extant. Comment upon their artistic and technical value is unnecessary.

LAMPLIGHT EFFECTS OBTAINED BY DAYLIGHT ONLY.

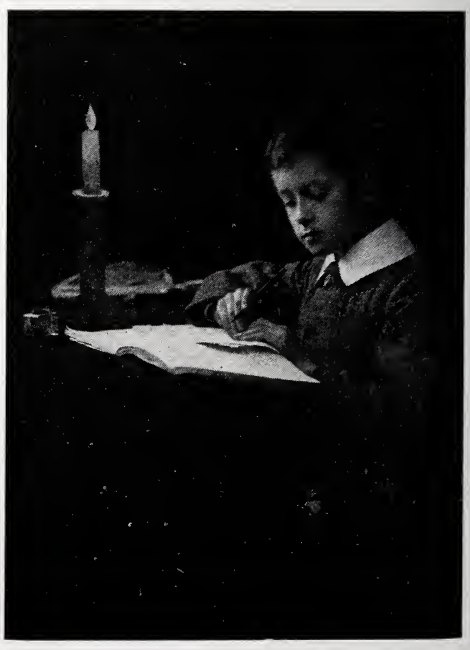
BY H. ESSENHIGH CORKE, F.R.P.S.



SOME time ago I contributed an article to this journal describing and giving illustrations to show how the effect of firelight could be successfully imitated and photographed by means of daylight only as the illuminant. The method was, briefly, to place the sitter close to a small clear space of window. Since then I have devised a rather novel method of producing the effect of lamplight in a similar manner, which will enable the operator after a very little trouble, to make perfect results every time. Such subjects as these firelight, lamplight, and other novel effects will prove very interesting for the amateur worker to experiment with and they will provide the professional worker with excellent specimens which when exhibited in his window or gallery will at once attract considerable attention by reason of their novelty.

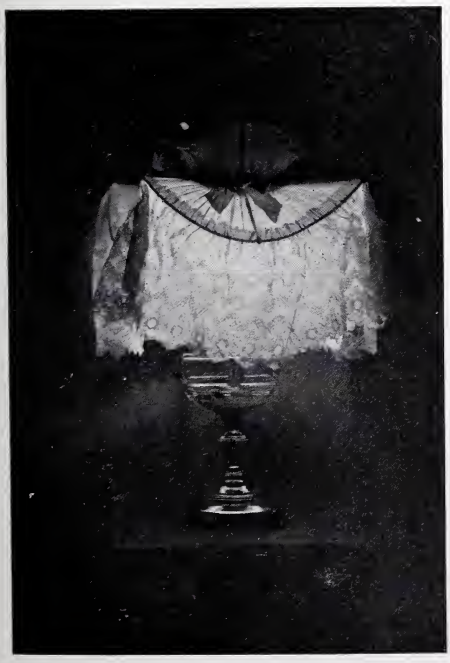
For professional use, also in actual practice, I have found them to make a very good sale as a special line such as for Christmas card work and moreover, for such work the professional can legitimately charge a slightly higher fee, both of which points will be found of great service in the end.

The chief difference between the production of lamplight effects and firelight effects, is that whereas in a firelight effect it is not necessary to show the actual (or supposed) fire, yet in a lamplight-effect portrait it is necessary that the actual lamp itself must be included in the picture and what is more, it must appear to be the actual source of light from which the lighting of the whole subject must proceed. This makes the production of such subjects rather more complicated than the production of firelight effect. The actual effect of lighting upon the sitter only is very much the same as it is in a firelight effect only instead of the light proceeding from a small space on a level with the sitter's feet it must proceed from a small opening in the window at about the normal level of the lamp. So that if we





block up all the window and only leave a small clear space of about one foot square to admit the light we shall at once obtain the correct effect upon the sitter. Then comes the most important and difficult part, that is the inclusion of the lamp. If we place an ordinary lamp between the source of light and the sitter we shall find we have two grave defects. Firstly, the lamp will be so lighted by the strong and concentrated light coming in the window that it will photograph like Fig. I, which certainly does not give us the effect of its being a light and being the source of light. And secondly, it will cast a distinct and large shadow upon some parts of the sitter which also will be entirely wrong. To obviate these two defects I have devised the following plan of working by which the same and correct effect can be obtained. We first take an ordinary lamp with a pretty silk shade and take it into a darkened room, remove the chimney and hang inside the shade upon a piece of wire one-quarter of an inch of magnesium ribbon. Focus this in the camera and whilst the magnesium ribbon is burning make an exposure. For the correct exposure of such a subject be sure to use one-quarter of an inch ribbon and a well-backed fast plate, the lens being stopped to about *f*6.



Then from the negative make a bromide enlargement to the same size that the actual lamp used is. Mount the enlargement upon stiff cardboard and then cut away all the background, and put a strut back upon the cardboard so that it can be made to stand upright. Thus we have then a dummy lamp which may be placed in any desired position, and no matter at what angle the light falls upon it, it will always photograph as if it were an actual lighted



lamp. Then by placing the lamp and the sitter in position as I have described, we can make a perfectly straightforward exposure by means or ordinary daylight only.

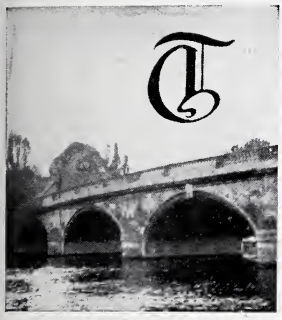
As regards the length of exposure this must of course depend entirely upon the conditions under which each particular user works.

As a rough guide I may say that personally I use about one square foot of light, a rapid or extra rapid plate, and lens at *f6*, and find that upon a clear day about two seconds gives me good results.

Prints of these subjects give a better effect if printed in carbon and transferred on to an orange-colored final support, or they may be made in bromide and when dry stained by immersion in a suitable dye.

Candlelight subjects may be made in exactly the same manner except that it will be found easier to observe the exact effect, and then draw it, of a lighted candle. The candle in the illustration is simply a black piece of cardboard, the design being drawn upon it with white chalk.

PHOTOGRAPHING IN OLD ENGLAND.*



Bridge at Henley

THE BAKER & TAYLOR Company, who are the publishers of Mr. W. I. Lincoln Adams' former books on photography and other subjects, have now published, in book form, the letters which have been appearing in THE PHOTOGRAPHIC TIMES, entitled, "Photographing in Old England." They make a handsome volume, of over one hundred pages, containing all the beautiful illustrations, over seventy-five in number, which originally embellished the pages of this magazine, and several new ones as well.

The letters have been carefully revised by the author, for re-publication in book form, and considerable additional matter has been furnished by him. One entire chapter ("In Conclusion"), consisting of practical hints and suggestions for photographing abroad, has been written especially for this book; and from this chapter, containing, as it does, much excellent advice to the tourist photographer, we quote the following paragraphs:

"And first I will say a word in regard to the outfit. While I personally prefer glass plates to films for exact and deliberate photography, I must confess that the perfection to which the manufacturers of films have brought their products, makes it difficult for any one to detect any difference in the quality of the prints which are made from film negatives from those that are made from glass.

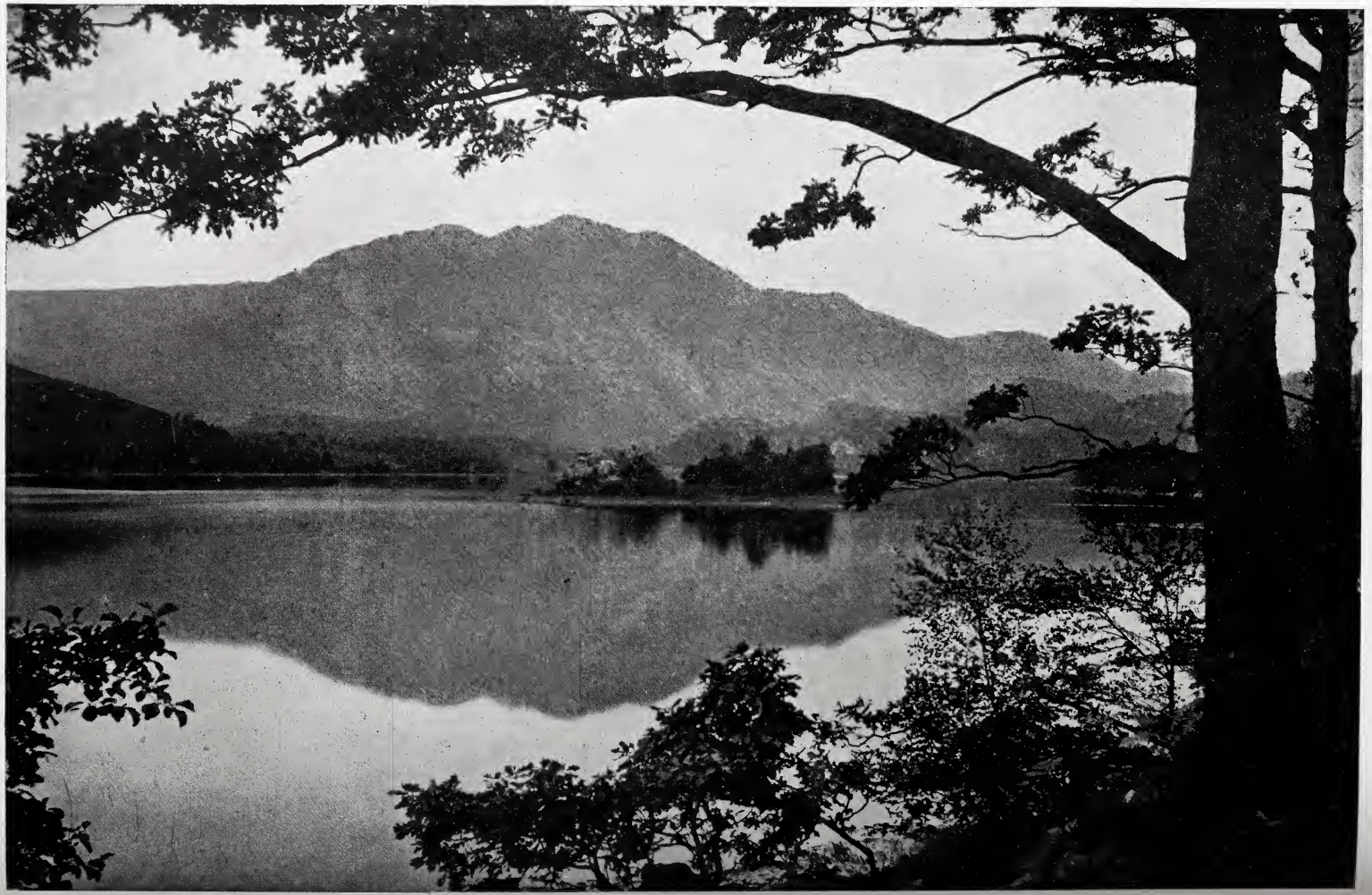
"Often indeed there is a pleasing soft quality that characterizes a print from a film negative, which is lacking in the glass negative print. But the convenience of the manipulation, the absence of weight, and the portability of films, are the chief considerations which should decide the tourist photographer in their favor over glass.

"Then, too, I have always advocated the use of a tripod for most photographic work, and I always carry one on my own trips with the camera; but I found comparatively little use for it on the journeys described in these letters. There are a number of the illustrations in this book made by timed exposures on a tripod; but I found it possible quite often to make a timed picture by resting my hand camera on a conveniently located wall, the balustrade of a bridge, or from a coach or motor seat; so that the tripod, compact and portable as it was, could, nevertheless, very largely be dispensed with. The convenience of a hand camera of fair size (3¼ inches by 5½ inches) using spool film, was proved to me by experience on this trip, as never before.

"I always recommend the photographer to do his own developing, and even his printing, where possible; he should certainly perform both operations until he is quite proficient in them; but I know from experience that it is often difficult to do these things oneself, on a trip where darkrooms are infrequent, and time is limited. Arrangements by the dealers, moreover, for attending to all these matters for the traveling photographer are now so complete, that I personally took advantage of them on most occasions, and would advise the touring amateur to do likewise.

"And this leads me to the general subject of exposure, the size of the diaphragm, etc., on which I should like to say a few words. The size of the diaphragm, and the length

* PHOTOGRAPHING IN OLD ENGLAND, by W. I. Lincoln Adams. New York, The Baker & Taylor Company.



LOCH KATRINE AND BEN VENUE.

Illustration from "Photographing in Old England."



LYNMOUTH. *Illustration from "Photographing in Old England."*

of exposure, depend, of course, upon the amount of light, the time of day and of the year, and also upon the character of the subject, whether it be a dark or light object, whether the sun is shining full upon it, or from one side, and particularly whether it be near a body of water, in which case there is usually considerable light added to the subject by reflection.

"There may be some guess work required in exposing the first roll of films in a foreign country by the beginner; but one learns by one's mistakes, and the second roll is very likely to be more accurately exposed than the first one. I recommend that a small memorandum book be kept for the purpose of jotting down the particulars of each exposure, as this enables one to profit by one's failures, as well as by one's successes. And it is an excellent plan to develop oneself, at least the first roll of film, in order to ascertain just how correctly one is diaphragming and timing one's exposures.



MELROSE ABBEY. *Illustration from "Photographing in Old England."*

"I found *f*16 to be a good average stop for the usual street scene and snapshot. On a particularly bright day, between the hours of ten and three, *f*32 was better. But with the latter stop, I generally set my shutter to expose in 1/50 of a second, while with the larger stop, I could use 1/100 of a second exposure. And when moving objects were to be photographed, particularly on land, I found I naturally got much sharper figures with the latter exposure. In snapshot work, I usually set my focus at 100 feet, as I could generally place myself so as to have all the principal objects in my picture fall beyond that distance, and so be in sufficiently sharp focus. The nearer the focus, the quicker the exposure required in order to get an equally distinct image, so one should try to take near snapshots on bright days, as near noon as possible, in order that the quickest exposure may be sufficient.

"For timed exposures, a much smaller diaphragm can, and usually should, be used, as thereby greater definition is obtained, and the increase of time given is partially offset by diminishing the quantity of light admitted through the lens. I usually stopped down to *f*64 for my timed exposure.

"One reason why so many of the negatives made during the summer vacation time prove disappointing is simply because they have too much light and too little shade. This is, in turn, largely due to the very common mistake of working too near the middle of the day. During July and August the light from seven to nine a.m and three to five p.m. is so strong that it only requires about one and one half times the exposure of the midday hours. And when one takes into consideration the great advantage of a moderately low-down sun in giving long shadows, the extra exposure time is not worth considering as a detrimental factor. Moreover, it is in the early morning and late afternoon hours that we get the best atmospheric effects due to haziness of the air. The moral for the pictorialist in August is therefore:—avoid work between nine a. m. and three p. m.

"And now, in conclusion, a few words in regard to the size and shape of the pictures, the point of view, and the method of printing. Often the best view of a subject cannot be made when the photographer sees it for the first time, on account of the direction of the light. The exposure should then be deferred until the illumination is just right, so that the best possible picture may be made. Hand cameras are usually of a shape that makes the upright picture seem most natural to make; but there are many sub-

jects, in fact, I think I may safely say that most subjects, particularly landscapes, look much better in a horizontal picture. It is only necessary to turn the camera, and with it the finder, in order to make the photograph in that position.

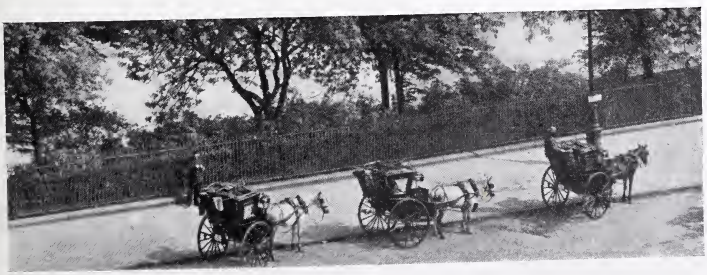
"Study your subject first, carefully and in detail, and then decide intelligently what point of view gives the most pictorial effect; what lighting, whether morning or afternoon, or late twilight, is most pleasing to the subject; and whether an upright or a horizontal picture is going to make the best composition. Then make your exposure deliberately, under just the conditions which you have decided are the best for this individual picture, even though it requires, as it frequently does, your return to the place on the following day.

"When the film or plate is developed, and the picture is made, there is still room for considerable improvement of your picture by the way it is trimmed. Because the negative is a certain size and shape is no conclusive reason why the printed picture should be of exactly the same size and shape. Usually a little judicious trimming greatly improves the pictorial effect of a print and sometimes I have found that to ruthlessly cut away a large part of it, makes an effective picture of what was before rather uninteresting and perhaps not particularly well composed. I have even found that there were two interesting smaller pictures to be found in a single larger one. The tail piece to this chapter, for instance, was cut from a larger picture, which was greatly improved thereby, and, at the same time, gave the little picture of London Cabs, which is quite complete and effective in itself.

"There is, of course, room for all kinds of taste in making the print. Of late the fashion seems to be, if I may use the word, for black and brown tones, and rather rough surfaces on the prints. On the whole, the present taste for matt surfaces seems to me to be an improvement over the highly polished print of an earlier day; and for most subjects the dark brown and sepia tones are well adapted to the average landscape or snapshot.

"After suitably trimming and assorting your prints mount them loosely on heavy sheets with liberal margins; or, what I personally very much prefer, preserve them in a substantially bound album, with gray or soft brown tinted leaves."

The book is beautifully printed on heavy wood cut paper, bound in cloth, and decorated with a design of Ann Hathaway's Cottage, in Shottery, near Stratford. It is quarto in size, full gilt, and put up in a substantial box. The price is $2.50, and the book will be sent to any of our readers, postpaid, by mail, on receipt of that amount. It is for sale, also, by all the leading dealers in photographic supplies, and book stores in general.



LONDON CABS. *Illustration from "Photographing in Old England."*

Editorial Notes

SOME attention has recently been given to the subject of photographing shop fronts, and one journal gave an illustration of a method of working which consisted in erecting in front of the shop a large black screen or sheet, and photographing through a small aperture made to admit the lens. The method is thoroughly impractical; the sheet would have to be so large, and would require most elaborate arrangements for supporting it. One authority commenting on the suggestion stated that the focus of the lens to be employed was immaterial. Here again we see a lack of practical acquaintance with the subject; the focus of the lens has a great deal to do with the matter. For the shorter the focus the nearer the camera has to approach the subject, and the nearer it is to the subject, *i.e.* the shop-front, the wider the range of objectionable reflections. The first point to be observed in this work is to get as far away as the surroundings permit. Further, if the footpath be watered and as much of the roadway as is reflected, one reflection the less will be assured.

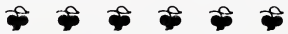
If possible, the photographing should be done when the sun is shining on the shop; there will then be less light on the objects inevitably reflected. Undoubtedly the best method of all is to illuminate it at night time by a flashlight, carefully screening the flash so that no surrounding objects receive light. Failing all these much may be done by selecting a judicious standpoint, so as to include as little objectionable reflected representation of a neighbor's goods or signs in the middle of the shop to be depicted. By using a plate several sizes too large and taking the view on one or other side of it much may be done to avoid those annoying reflections. Finally the utmost care should be taken to see the camera front is square to the shop-front.

PACKING PLATES. Exposed and unexposed. The chief plate makers in this country and in Europe have no uniform standard method of packing their wares; but they have three leading methods: First, they are placed face to face with nothing between the individual plates of the dozen; second, face to face with thick paper grooves or slips at the edges; third, face to face with sheets of thin paper separating the two faces. Now the first named plan deserves the first place: Sheets of glass touching one another—even when their surfaces are not dead plane—and tightly wrapped in paper offer the most efficient safeguard from damage from an accidental blow or fall, and so



GRASSY CREEK. *Otto Fuligraff.*

packed are not liable to any friction from uneven surfaces. The paper slips are an unnecessary trouble and expense, and we have heard of more than one case where one of these slips unperceived in the dull light of the darkroom has been imprisoned in the dark slide and prevented the back from closing light-tight. We have been in darkrooms where they have literally carpeted the floor. The third method is decidedly to be reprehended. There is always the risk of the papers leaving marks of their presence after long storage, and the great danger, when the papers lie quite flat, of the operator picking up a plate and placing it in slide without removing the paper, which often adheres quite firmly and unobserved. There is an adaptation of the first method adopted for their smaller plates by one of the largest manufacturers in the world which is highly objectionable. It consists in packing the plates in pairs, the two plates being formed from one piece cut with the diamond, and broken, but not separated from one another, the film forming a sort of hinge which, of course, prevents any rubbing together during transit. It is, however, a thoroughly mischievous plan in a busy studio. The man in the darkroom has to change his slide with the utmost slickness and rapidity. With the other methods he picks up the plate with one hand, holding the dark slide in the other, and changes without delay; but the "hinged" plates are a two-handed job, both hands being needed to effect the separation. The very great loss of time involved by this can only be appreciated by those who have undergone the worry. In packing plates that have been exposed, and are being carried on a journey awaiting development at home, they should, after being very carefully dusted, be placed face to face with no protection between and tightly wrapped in four or sixes. On no account must they be separated, as we have often seen done, by pieces of newspaper or other printed matter, as this will almost inevitably "set off," and give a developable image. Great care should be taken to see that no foreign substances is packed up between the plates. We once saw a very remarkable effect produced by this precaution not being taken. By some mischance a small fine stalk of hay had become imprisoned, curled up in almost a circle. When the plates arrived home a piece of glass of circular shape had cracked out of the center of one plate and, of course, ruined the negative.



WE HOPE our readers like the new way in which we are printing our cover pictures. The photo engraving is printed on an underlying tint, of a different color from that used in printing the engraving itself, so that the effect of the combination of the two tints is very much richer, and more in harmony with the original subject, than where only one tint of ink is used. We shall change the colors themselves from month to month, to suit the different pictures used for the cover illustration, and to conform with the season in which they are brought out.

Monthly Foreign Digest

TRANSLATED BY HENRY F. RAESS.

AUTOCHROME PHOTOGRAPHS OF LIVE FISHES.

At the oceanographic institute of the Prince of Monaco experiments have been made to get photographs of live fishes in natural colors. As the autochrome plates are comparatively slow it was found necessary to first choloform the fish by adding a small quantity of this stupefying liquid to the water in the aquarium. It is not stated whether the fishes suffered any injury from this treatment.—*Apollo,* No. 318.

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TESTING FOR THE PRESENCE OF ULTRA-VIOLET RAYS, BY SCHOLL.

As is well-known the ultra-violet rays act very powerfully on plates and papers. It may be desirable at times to determine if ultra-violet rays are present, especially when printing by artificial light. The following sensitive test paper should be prepared: One part of commercial para-phenylene-diamine is dissolved in six parts of hot water and allowed to crystalize, then 1.0 gm. (15 grains) are dissolved in 14 c.c. (½ oz.) of water and 4 to 8 c.c. (1 to 2 drams) of dilute nitric acid, made by taking 2 parts of the usual concentrated nitric acid Sp. Gr. 1.2 and 3 parts of water. Suitable paper is painted with the above solution and dried rapidly over a spirit lamp or non-luminous bunsen burner. On placing a strip of the paper in the ultra-violet portion of the spectrum or near a quartz mercury vapor lamp, an open arc lamp, burning magnesium tape or the sparks between cadmium points from a powerful induction coil the paper becomes blue in a few minutes. Glass differs very much in its transparency to ultra-violet rays and this paper readily shows just how transparent the glass is.—*Apollo,* No. 318.

A SIMPLE PHOTO-MECHANICAL PRINTING PROCESS.

The negative to be printed must be well washed and placed for ten minutes in a one per cent. ferric chloride solution, the gelatine will be tanned in those parts which do not contain developed silver, while the silver in the other parts will be converted into chloride. The plate is then well washed again and dried. When dry the plate should be placed in a mixture of glycerine and water in which the parts not tanned swell and remain moist. In rolling the plate with a glue roller covered with greasy ink the parts which have been tanned will take up the ink. To prevent the breaking of the glass plate when under pressure the negative is placed on a thick rubber plate. After inking, the plate is covered with a sheet of printing paper and several layers of thin blotting paper and the whole placed in an ordinary letter-copying press, and by repeating this, a large number of prints may be made. Care must be taken that the developer used does not harden (or tan) the film of the negative, the most suitable for this purpose is either ferrous oxalate or amidol (diamido-phenol).—*Photographische Chronik,* No. 10.

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TO PRINT ON SILK.

Before sensitizing the silk it first must be prepared with a starch "solution" made as follows:

English.		Metric.
5 ozs.	Water .	150 c.c.
30 grains	Ammonium chloride	2.0 gms.
15 grains	Starch	1.0 gm.

The ammonium chloride is dissolved in the water and then the starch stirred in to this solution and the whole brought to a boil. After the starch has thickened, the

silk is soaked in it, care must be taken that no lumps are present. The silk must then be dried by stretching it in a suitable frame, meanwhile preparing the sensitizing solution:

3½ ozs.	Water	100 c.c.
1 dram	Picric acid	4.0 gms.
2½ drams	Silver nitrate	10.0 gms.

The above solution is applied by means of a broad brush and again dried under tension in a frame. The printing should take place under considerable pressure immediately after drying. If the silk is fumed with ammonium hydroxide before printing, the image will be much more brilliant. After printing the silk is washed to remove all soluble silver salts, and then placed in a chalk-gold toning bath and fixed in a four per cent. fixing bath, washed for one hour and stretched in a frame to dry. Then flatten the print by means of a hot sad iron under good pressure.
—*Photographische Chronik,* No. 18, 1910.

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URANIUM FOR TONING AND INTENSIFYING, BY DR. L. CRAMER.

The author made a series of tests using solutions of varying strengths for intensifying negatives and toning positives. The following is the old formula:

English.		Metric.
20 ozs.	Water	600 c.c.
1 oz.	Potas. ferricyanide 10 p. c.	30 c.c.
1 oz.	Uranium nitrate, 10 per cent	30 c.c.
1 oz.	Glacial acetic acid	30 c.c.



A. F. France.

FROM BERNE TO INTERLAKEN, SWITZERLAND.

SOLUTION ACCORDING TO SEDLACZEK.

20 ozs.	Water	600 c.c.
1 oz.	Uranium nitrate, 10 per cent	30 c.c.
2 drs., 50 minims	Potassium ferricyanide 10 per cent.	12. c.c.
1oz.	Potassium oxalate, 10 per cent	30 c.c.
1½ drs.	Hydrochloric acid, 10 p. c.	6 c.c.

Negatives treated with the first solution yielded plates having much coarser grain then when treated with the second solution, the surface also was much rougher. On making a microscopic examination it was seen that a chemical substitution of the silver took place with the second solution. The first solution produced a physical deposit of uranium ferricyanide around the silver grains of the image. Further tests showed that the difference was largely due to the excess of potassium ferricyanide in the first solution. If the amount of potassium ferricyanide is reduced to 12 c.c. (2 drams, 50 minims) the physical deposit of uranium ferricyanide is also reduced. The addition of sulphocyanide salts accelerates the toning due to the precipitation of uranium ferricyanide. For strong intensification the author prefers the old formula without oxalates and containing equal parts of potassium ferricyanide and uranium nitrate, but for toning silver bromide prints the second formula is better.
—*Atelier des Photographen,* Vol 14, No. 5.
—*Photographische Mitteilungen,* Vol 44, No. 10.

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GLYCINE DEVELOPER FOR BROMIDE PAPER.

Glycine, although an excellent developer for plates, has never been suggested for developing bromide paper. A characteristic of Glycine is that it does not cause fog, yielding clear plates; develops slowly, permitting considerable control. The prints have a fine black color. It might also be used with advantage on gaslight papers.

English	Developer	Metric.
33 ozs.	Water (boiling)	1000 c.c.
1 oz and 5 drs.	Potas. carbonate	50.0 gms.
1 oz., 5 drs.	Sodium sulphite	50.0 gms,
2½ drs	Glycine	10.0 gms.

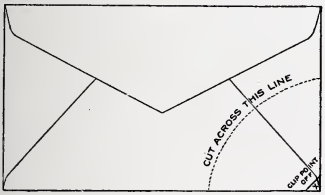
For use dilute with one to two parts of water and add bromide solution if necessary.—*Apollo,* Vol. 14, No. 319.

Discoveries

[All readers of The Photographic Times are invited to contribute to this Department reports of their Discoveries for which we will allow One Year's Subscription, on publication of the contribution.—The Editors.]

A CHEAP FUNNEL.

How often has the amateur had some solution which he desired to put in some bottle which the ordinary glass funnel will not fit. Rolling up a piece of paper for a funnel has the usual habit of running half of the solution down the outside of the bottle, thereby causing the amateur to be dubbed a "Musser." A better way than



this is to take an ordinary envelope and cut off the part shown by the dotted lines. Then clip a little off the point; open out, and you have a funnel that will not give you any more trouble. It is cheap and can be thrown away when dirty, thereby saving time and washing.

Walter J. Orbison.

✣ ✣ ✣

No doubt many amateurs have negatives given them by some friend higher up in the art; and would very much like to make prints from these negatives but cannot on account of their size, say 4 x5, while their own camera and printing frame is only 3¼ x 4¼ or smaller.

First procure a ten cent wheel glass cutter, then taking one of the 4 x5 negatives with a ruler and lead pencil on the film side draw a rectangle 3¼ x 4¼ about that part of the negative from which you wish to obtain a print. This cutting can nearly always be done without spoiling the picture, especially in case of a central object containing the whole interest. Then place the negative film side up on a perfectly plane solid surface and using the ruler as a guide for the cutter, make a cut coinciding with one of the pencil lines; then turn the glass over and repeat the operation coinciding with the cut showing through from the other side. The first cut on film side is mainly to insure the film being cut through. If the glass is not entirely cut after the second operation it can be broken along the cut line by a bending pressure with the hands. The use of the glass cutter on old bits of glass until perfectly sure it is understood, is advisable before attempting any negative; otherwise the negative may be broken.

Burr McMillen.

✣ ✣ ✣

PATCHING A FIXING BOX

Some years ago my composition fixing box was accidentally cracked down one side so badly that it leaked. Buying another just then was out of the question, and I set to work mending the crack with material at hand. I had a good sized piece of rubber mending tissue such as tailors use. A strip of this one and a half inches wide and a little longer than the crack was cut, then a firm piece of white cotton the same size as the mending tissue. Turning the box so that the crack was on top, the tissue and cotton were adjusted and pressed into place with a warm flatiron. Then a strip of mending tissue and a strip of cotton as wide as the box from top to bottom and long enough to cover the four sides with a good margin for a lap. When these were pressed smoothly all around the box it was as good as new and is still in constant use. The mending tissue may be purchased for a few cents at a tailor shop and is most useful for sticking on a cloth patch where there is any chance to apply heat with a flatiron.

E. M. Howlett.

Items of Interest

PHOTOGRAPHIC MYSTERIES.

Most amateur photographers of any experience have been confronted at some time or other with a photographic mystery, observes London *Science*. The result seemed to baffle all attempts at explanation, being set down, as often as not, either to supernatural intervention or to a shortcoming on the part of a manufacturer. In photographic materials, plates and films more especially, we have a product which has been prepared from first to last with a view to confer upon it the very utmost sensitiveness to the most feeble external impulses. It is coated with a preparation designed to respond instantly to the gentlest and most momentary touch of the delicate finger of light itself.

"The insensitiveness of photographic materials is as remarkable as their sensitiveness. A plate which has its composition profoundly altered by the impact of a faint light for a fraction of a second may be subjected to most violent experiences with other forms of energy and emerge unscathed. It may be heated or cooled, jarred, strained, electrified, and still be unharmed. But it is not wholly irresponsive to other agencies than light, and now and again these reach it and leave their impress to puzzle the photographer. Besides these there are unsuspected ways by which light itself may reach the sensitive surface.

"The *x*, alpha, beta, and other rays share with light the responsivity of the photographic emulsion. A bottle of an uranium salt left standing near a box of plates will leave its trace upon them. So will an incandescent gas mantle and other radio-active substances. No matter may appear to pass; the packet may be completely impervious to light; but the plates are affected. A few years ago such a result would have been baffling. It was a mystery which defied solution. Now we look upon it as a commonplace.

"Those who like to try an experiment should take two unexposed plates, face to face as they are left by the makers, wrap them in enough black paper to be perfectly sure that there is no risk whatever of light getting to them, and place in the outside of the packet some piece of metal of well-defined shape, a coin or piece of perforated zinc for example. On top of this may be put a piece of paper on which is a little heap of the fragments of an incandescent gas mantle; one that is worn out will do. The whole may be left undisturbed for two or three weeks; and then, if at the end of that time the plates are developed, they will be found to show the outline of the metal, which has been impressed on them through all the black paper and through the glass of the plates themselves."

This is a case of radiation; but chemical emanations may play tricks of a very similar kind on the photographer. If we take the perforated zinc, give it a rub with a piece of glass-paper so as to leave the metal bright, and leave it, not in contact with the film of the plate, but very near it, separated, say, by the thickness of a visiting card, it will impress its pattern on the film in a few hours, as is seen when the plate is developed. Aluminum does the same. This is due to material emanations from the bright metal, which can be stopped by interposing a sheet of glass. A film of oxide on the metal is a protection, and cleaning it was therefore suggested.

"Many a photographic mystery has had its origin in this action. Both aluminum and zinc have been used for the shutters of dark slides; the former is still popular for the purpose and answers very well. But if the side next the plate is rubbed or scratched so as to leave the metal bare,

there may be trouble. Quite recently an amateur photographer was puzzled by two straight black lines which appeared in the same position every time on a certain proportion of his negatives. The subject was investigated, and it was found that all the plates so marked had been exposed in one particular dark slide and in the same half of it; and on looking at the aluminum shutter two straight bright scratches were found on its inner surface exactly corresponding with the marks on the negatives. Something in the top of the slide made the scratches, as the shutter was put in and out, and had kept them bright; and as soon as this was remedied the trouble vanished. Metal sheaths may act in the same way.

"Every photographer knows that if he wraps up a plate with its sensitive surface in contact with printed matter, the print will set off and show in development. But it is not so generally known that this will take place even if the prints is not in actual contact with the surface of the plate. If there is a film of air, or even if a clean piece of paper is interposed between the print and the plate, given time enough—a few days is generally sufficient—the plate will be affected. This action is a chemical one and closely related to that of the metal just mentioned. The interposition of a sheet of glass between print and plate stops it absolutely.

"Yet in spite of this a pair of plates, face to face, have been wrapped in printed paper, and the print has shown on development, its image having been impressed on the film through the glass from the back. Here was a mystery, indeed; but its solution was found."

The paper was an "art," or coated paper; its coating was found to contain calcium sulphide, akin to luminous paint, and although its luminosity was too feeble to be perceived by the eye, it was patent enough to the plate, except where the printing ink obscured it. This therefore was not a case of radiation nor of emanation, but of actual light-action itself.

"A photographer went to photograph a Royal party leaving a big public building. He got a number of other views and kept his final plate for the party. At the last moment their plans were altered, they left by another door; and his wait of half an hour or so was wasted. However, he put all his plates, including the unexposed one, into a dish and developed them, and on the unexposed plate he got a good negative of the door by which they should have left. He was certain he had made no exposure, yet there was the picture. The solution of this was found to be that his shutter had not quite closed, and all the time he was waiting with his slide drawn, he was, unknown to himself, exposing with what amounted to a small stop on the building.

"The most prolific source of mysterious images is to be found in pinholes in the camera or bellows. A pinhole acts as a lens. It requires a long exposure, it is true; but it gives a fairly sharp image at any camera extension, and it is a well-defined image that attracts the photographer's attention. The vast majority of the results of these subtle agencies go unnoticed because they take the form of more or less general fog; but when he gets on his plate not only the thing he was photographing but an unmistakable picture of something else which he has not knowingly photographed, he realizes that there is something going on beyond his control. Some of the images due to pinholes in the camera have been very remarkable in their clearness and definition, although they are the simplest of photographic mysteries. For example, a number of otherwise successful photographs taken during an exploration in Central Asia were marked by the constant presence of figures which were not before the camera at the time; and some of these figures were recognized as those of members of the party. They were traced to a hole in the camera front which had been made by the extreme point of a screw that had subsequently dropped out."—*Current Literature.*

* * *

LUMINOUS PHOTOGRAPHS.

It is not difficult even for a non-professional photographer to make prints of his pictures having the peculiarity of a phosphorescent luminosity. The process is somewhat circumstantial, but with reasonable skill should not present many difficul-



PORTRAIT. *E. Holden.*

ties. The luminous substance employed is the white sulphide of calcium, that glows in the dark if previously exposed to the light. As the substance is rapidly transformed into the bichromate of potash, the period of handling must be curtailed as much as possible. According to a suggestion in the *Photorevue,* a solution of 30 parts of gelatine, with ten times the volume by weight, of water, is made moderately warm and three parts of bichromate of potash and 12 parts of phosphorescent sulphide of calcium stirred in. With this mass, a piece of common celluloid film is coated, the coating allowed to dry, and it is then exposed in a printing frame under the positive to the light, the non-coated side of the celluloid being in contact with the positive. The duration of exposure should be about the same as for a carbon print and the development is likewise effected with the aid of warm water.—*Scientific American.*

* * *

THE FRENCH GUN CAMERA.

A camera that has been invented in France has a stock like that of an ordinary gun, but the barrel is four inches in diameter, and is covered with leather. At the breech is a square box, to which several small levers are attached. The weapon is levelled upon a flying bird or any moving object, the trigger is pulled, a shutter is sprung, and the object is transfixed upon the film. Twelve shots may be taken with it, and it is reloaded in much the same manner as the ordinary camera.

—*Harper's Weekly.*

* * *

WHY HE CURSES.

There is one man, so the story goes, who curses long and loudly the cinematograph. In his amiable, husbandly way he took his wife to see the "cin" (new abbreviation), and in the Sunday afternoon disembarkation scene his better half saw what she believed to be her husband coming ashore with another lady. To be the more convinced, she saw the tableau fully half a dozen times with the aid of opera glasses. The accused male indignantly denies everything, but as he cannot prove a complete alibi for that particular Sunday afternoon, and his wife won't entertain the idea of an "extraordinary likeness," there is a big storm in the once happy home.

—*Photographic Dealer*

* * *

PHOTOGRAPHIC DETECTIVE.

A scientific organization in France has employed an ingenious device to test the alleged power of a young woman to tell the contents of unopened boxes. The committee, appointed by the organization to make the test, took a photographic plate, and exposed it in a camera as for an ordinary picture. Then the plate was cut in two, and one half of it, carefully protected from the light, was enclosed with other objects in a sealed box. After the young woman had described the contents of the box the committee developed the two halves of the plate. That which was in the box was "fogged," showing that it had been exposed to light, while the other half developed a perfectly clear picture.

—*Photographic Dealer.*

Among the Camera Clubs

[Officials and other members of Camera Clubs are cordially invited to contribute to this department items of interest concerning their clubs.—The Editors.]

CHICAGO CAMERA CLUB, CHICAGO, ILL.

The annual meeting of this club, held at the club rooms, June 2, about twenty-five members being present, the following officers were elected for the ensuing year: President, Geo. C. McKee; Vice-President, C. B. Hale; Secretary-Treasurer, H. A. Langston, (re-elected); Directors, E. F. Oyster, H. H. Hyde, F. M. Tuckerman, W. F. Willis.

The position of Assistant Secretary-Treasurer was also created and Mr. G. Sohn appointed to fill same.

The annual report of the Secretary-Treasurer showed the affairs of the club to be in prosperous condition.

A number of improvements have recently been made, among them being the installation of an autochrom room and a Cooper-Hewitt light for portraiture. During the summer months a school of photography wil be established, with competent instructors, and nothing will be left undone to stimulate interest in the advancement of the art.

H. A. Langston, *Secretary.*

THE POSTAL PHOTOGRAPHIC CLUB, WASHINGTON, D.C.

The Album for July, 1910, was issued June 16, 1910. It contains 31 prints.

At latest advices the Albums now en route were located as follows: Album for March, 1910, at N. Y. City; Album for April, 1910, at Boston: Album for May, 1910, at Burlington, Vt.; Album for June, 1910, at Elmira, N. Y.

Awards of certificates for prize winning prints are announced, viz.: to Mr. C. F. Clarke, of Springfield, Mass., for print No. 30, entitled "Mrs. C., Sr.," Album for December, 1909, Artistic Merit No. 1, and for print No. 11, entitled "My Winter Girl," Album for January, 1910, Technical Merit No. 1.

To Mr. Lewis J. Fitler, of Sayre, Pa., for print No. 25, entitled "A Flower of the Fields," Album for December, 1909, Technical Merit No. 1.

To Mr. C. S. Luitwieler, of Newton Highlands, Mass., for print No. 1, entitled "An October Sunset," Album for January, 1910, Artistic Merit No. 1.

Please forward the Albums promptly. In no case should they be retained for a longer period than three days. It is of the highest importance that all the Albums now en route (including the July Album) should be in the hands of the Secretary before October 1st. It is contemplated to make a change in the route list, commencing with the Album for October, and unless all the Albums en route are home before the date mentioned, it will not be practicable to effect the change until the lapse of a year. In any case where there is a probability that a member will be absent from home when Albums are due to arrive, timely provision should be made for forwarding the Albums without loss of time (see By-laws, No. 9).

The Secretary hopes to have the pleasure of greeting a large number of his associates at Athens during the "Meet" commencing July 16, 1910.

G. A. Brandt, *Secretary.*

DETROIT CAMERA CLUB, DETROIT, MICH.

An exhibition of the prints of the June competition was held by the Detroit Camera Club, June 7th at their club rooms. Mr. Wheatley, an artist of years' experience, criticised and judged the prints.

The subjects for this month were "Marines" and "Landscapes with Figures." "Moonlight," by J. E. Scott was given first

award, and "Sailing," by W. B. Wilcox took the second. These pictures will be properly labelled and hung in the club rooms.

A monthly competition has been started by the club and all prints entered in this competition are exhibited for a short time and then judged by a competent judge.

The club is enjoying their new quarters, situated at 6 Adams avenue, W., overlooking the Grand Circus Park, and on account of this situation the members like to come to the rooms.

C. J. SCHAUER, *Secretary.*



VENICE. *A F. France.*

ILLINOIS COLLEGE OF PHOTOGRAPHY, EFFINGHAM, ILL.

We have just received a copy of a Korean newspaper with a fine write-up of Mr. Ralph Leigh and the engraving plant he has established at Seoul, his native city. Mr. Leigh was a student of last year.

Mr. Earl Worth, student of 1907, made us a visit last month and on his departure took with him a bride, Miss Edith Merz, of this city. Another of the class of 1907 who joined the great majority last month is Mr. John Sharples, married on the 5th to Miss Mabel Mitchell, of Effingham.



OLD CLOCK, BERNE. *A. F. France.*

A set of the new Cramer Color Filters was added to the equipment of the three-color department.

Mr. Peterman, demonstrator for the Eastman Co. gave a demonstration and talk before the College Camera Club, the 5th inst. explaining the new Eastman Polychrome Plates.

A large delegation of students are planning for the trip to Milwaukee and the National Photographers' Convention this summer.

We have just received a letter from Mr. Aram Dildilian, of Marsovan, Turkey, student of 1906. He and his brother have the leading studio in that city and have established a wide reputation. Mr. Dick Godfrey of 1909, who is with the Reading Engraving Co., Reading, Pa., is doing well, and has been made foreman of the plant.

Trade Notes

[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—The Editors.]

That feeling of uncertainty after making an exposure, where you have used your past experience of a similar view as your basis, is easily overcome by having an Eastman Autotime replace the regular plates on the lens and shutter mounting. Being widely and successfully used establishes its practicability. See your dealer about attaching one to yours. Costs only one dollar.

☆ ☆ ☆

SCHERING'S PHOTOGRAPHIC CHEMICALS AND SPECIALITIES.

Messrs. Schering & Glatz, of 150-152 Maiden Lane, New York, have recently issued a very attractive booklet descriptive of their well-known "Satrap," Varitone Tablets for color-toning, Gaslight Papers, Bromide Papers, and Lantern Slides. Also Schering's Chemically Pure Photo-Chemicals.

In submitting to all who are interested in photography this booklet, containing a description of a number of photo-chemical specialities, which have more recently emanated from the Laboratory of the Chemische Fabrik auf Actien, (vorm. E. Schering), of Berlin, Germany, the manufacturers desire to remind their readers that it was this concern which first produced and marketed Pyrogallic Acid—the original organic developer.

The newer and well known organic developers such as Satrapol (monomethyl para-amidophenol sulphate, ordinarily known as "Metol"), Glycine and Citol (concentrated paramidophenol solution), as well as Duratol (patented), are also manufactured by them. In this book are given directions for the use of these developers. At the end of the book are some convenient blank pages for notes.

ROSS LENSES.

The Homocentric Series in their different speeds now offer to photographers all the range that can be desired: *f*5.6, *f*6.3, *f*6.8, and *f*8. The process photographer, for line, half-tone, and three-color work, cannot reach a better lens than the Ross Homocentric Process Lens, *f*8, with Iris diaphragm and with slit for odd sizes and shapes of stops, as desired. The studio photographer, who has the Ross Studio Lens, has one with definition, gradation, and speed. The Ross Studio Lens most in use for cabinet portraits is the No. 3 12-inch equivalent focus, 3½ inch diameter, working at a little more than *f*3. Write to the American agents, George Murphy, Inc., for further particulars.

☆ ☆ ☆

Mr. Otto Goerz has opened a new photographic supply house at 39 West 42d Street, New York, where a full line of all popular makes of cameras and supplies of American and European make will be carried. Also a line of high grade lenses. A ten days trial will be allowed on all lenses and outfits.

☆ ☆ ☆

If you are looking for a bargain in slightly used lenses send for list No. 27 of Williams, Brown & Earle, Dept. S., 918 Chestnut Street, Philadelphia.

☆ ☆ ☆

No chance or explosion with "Agfa" Blitzlicht Powder, an entirely different form of compound from others, producing only a slight blue smoke. Pronounced safe to mail by the U. S. Government. A trial will convince. For sale by all dealers or Berlin Aniline Works, 213-5 Water Street, New York.

A lens made especially for hand camera use is the Zeiss-Kodak Anastigmat *f*6.3.

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Light in weight, small in size, but with sufficient speed that it can be used under almost any circumstances, is the Wollensak Versar Lens. Furnished in all sizes from 4 x 5 to 17 x 20. A catalogue sent free or may be obtained from any dealers.

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We doubt if there is any catalogue which contains as large a variety, with as condensed a description of each of all the accessories for professional, amateur, mechanical, or mercantile photographers, as the new 1910-1911 catalogue of George Murphy, Inc., for goods for which they are either manufacturers, agents, or dealers.

It is practically impossible to list all articles on the market, as new ideas and inventions are constantly being introduced and put to practical use.

One of these books can be obtained by sending 10 cents (for postage only), to George Murphy, Inc., 57 East 9th Street, New York.

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Hammer plates for summer work, dry quickly with firm tough films and without frilling. Hammer's little book, "A Short Talk on Negative Making," mailed free.

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Enol-hydrochinon, a perfect developing agent, which keeps well and does not deteriorate when in use, of remarkable vitality, excellent for negatives or prints. Prepared by Eastman and for sale by all dealers.

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We beg to correct error in our June number regarding the "Agfa Book of Photographic Formulæ." This book will be forwarded upon receipt of 10 cents for postage, by the Berlin Aniline Works, 213 Water Street, New York.

We print herewith a picture of the new building of Burke & James, manufacturers and jobbers of photographic supplies at the northwest corner of East Ontario Street and Fairbanks Court, Chicago. At the East Ontario Street entrance an imposing vestibule finished in Italian marble leads to the central stairway. The structure will cover 194 x 100 feet. Twelve years ago the firm employed but eight persons in a small room and now it has three factories at West Jackson Boulevard and South Desplaines Street, where 200 persons are employed.



☆ ☆ ☆

Uniformity and stability of Cyko paper indicate its real value. This will be attested to by dealers and photographers who have used it for years.

☆ ☆ ☆

In this age of automobiles a copy of the latest "Motoring with a Kodak," of the Eastman Company will be found very interesting, especially if you are a Kodaker. If you have the automobile you will surely need the Kodak. A postal will bring a copy.

☆ ☆ ☆

The exceptional latitude and speed of the Ansco Film, beside increasing the value of your camera to you, insures fine negatives, under conditions which would ordinarily mean failure.



Classified Advertisements

Advertisements for insertion under this heading will be charged for at the rate of 25c. a line, about eight words to the line. Cash must accompany copy in all cases. Copy for advertisements must be received at office one week in advance of the day of publication, which is the fifteenth of each month. Advertisers receive a copy of the journal free to certify the correctness of the insertion.

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eadquarters for Graflex Cameras. Trade in your old machine in art payment for a new 3A Graflex complete with 5 x 7 Anastigmat ens. Speed F5.6. $100.00. 3¼ x 4¼ Auto Graflex with 4x5 Anastigmat lens. Speed F5.6. $77.50

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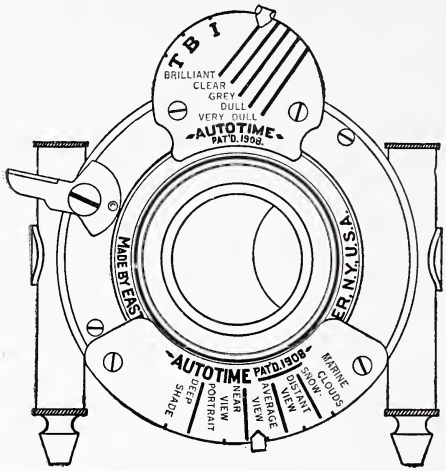
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THE AUTOTIME SCALE.

When you were about to make a Kodak negative, how many times have you asked yourself, what stop shall I use and how long an exposure shall I give? Experience has probably taught you what to do, but still you pause and consider conditions for a while, and then make the exposure according to your best judgment, with a slight feeling of uncertainty as to whether you have pursued just the proper course.

The Autotime scale does away with that feeling of uncertainty and is easily comprehended. For example, you wish to photograph an incoming lake boat from the pier, and the sun is shining brightly. How would you do it? With the regular diaphragm scale you would probably set your diaphragm on 8 or 16, the usual diaphragm openings for instantaneous exposures in good light—that is you would do just that unless you had made negatives under the same conditions before and found them overtimed and flat, as they would be under such conditions.

With the Autotime scale you need not tax your memory as to your previous experience—in fact, if you have had no previous experience in making a negative under such conditions, you can, with this device, do it successfully. Just set your diaphragm indicator at the "marine" mark and the speed indicator at "brilliant" (see illustration) and then squeeze the bulb.

An old adage says, "Be sure you're right, then go ahead," and this is especially applicable in the making of negatives. The Autotime Scale makes it very easy to be sure you're right—easy to decide as to the proper diaphragm for all occasions, and for regulating the speed of the shutter on the different speeds used in making instantaneous exposures.

For bulb exposures and long time exposures you have sufficient opportunity for using your judgment as to the length of the exposure, but for most of your work—your outdoor work, the Autotime Scale will solve your problems for you and enable you to produce perfectly timed negatives.

It is being widely and successfully used, and this fact establishes beyond a doubt that it is practical and entirely satisfactory. Those who use it get results. It is easy to get results without it by using a little care and by exercising some judgment, but easier to get results with it, especially under conditions entirely new to you.

The price is one dollar, and the equipment simply replaces the regular plates on the lens and shutter mounting. They are easily and quickly attached, and your dealer knows all about them. See him today about fitting you up.

Our package Developer, re-developer, fixing bath and other chemical preparations are made with

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PHOTOGRAPHY UNIVERSAL

It seems hard to find in this world a place to which photography has not penetrated. Wherever civilized man goes, the camera goes with him as a matter of course, and even those whom we are not accustomed to regard as our equals in modern culture seem to be taking kindly to this most interesting art. One of the most inaccessible regions of the earth is Chinese Turkestan, a desert country ringed about by the highest mountain chains on earth. A recent French explorer has traversed this country, and made most interesting archeological discoveries. With an account of these we do not care to burden our readers. What interested us most in his account was a description of his visit to Ouroumtchi, the capital of Chinese Turkestan. Here he found in exile a man formerly of great power in China, Duke Lan, cousin german to the late Emperor, and brother of the great Boxer chieftain of 1900, Prince Touan. In this memorable uprising of the Chinese against the foreigners Duke Lan took a prominent part, and as a result thereof he was degraded from his rank and banished for life to the farthest regions of the Empire. In his exile he kills time by taking snap-shots with a Kodak. How films and chemicals reach this isolated spot is one of the mysteries of commerce, but they not only traverse ten thousand weary leagues of sea, river, and desert trail, but get through in good condition, mute testimony to the inventive genius and manufacturing skill of Rochester, N. Y.—*American Photography.*

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RUNNING WATER.

When photographing swiftly moving water such as rapids or falls it is of course necessary to make an instantaneous exposure if a sharp image of the water formation is desired. Very often the banks of the stream—the precipice adjoining the falls on either side and the water itself are in deep shadow and the problem is to secure a fully timed negative and at the same time get a clear sharp picture of the moving water. If you time for the shadows the water will blur and if you make a snap shot of the water you have an undertimed negative.

After considering this proposition it seems hopeless but there is a way—a way to secure a full timed negative and at the same time secure a picture of the running water without showing movement. The Kodak should be set upon a good rigid tripod or some other solid support as it is very important to have it immovable during the making of the negative. Set the shutter for an instantaneous exposure, using the usual stop for this purpose. Then make a series of snap shots, using great care not to move the Kodak between exposures. Unless the stream or falls is in deep shadow three or four instantaneous exposures will be sufficient to secure a full timed negative.

The banks of the stream—the foliage, etc., is of course immovable and each succeeding snap shot exposure records them in the same position. The falls or rapids retain the same general formation and each exposure catches that formation possibly slightly changed but the image on the negative is always sharp. A bit of spray or a new wave may be added each time but the general effect in the finished picture is sharp and clear.

If your summer outings find you and your Kodak in some such location where you wish to secure a negative under similar conditions you will be able to do it by following this method of procedure—all you have to do is to set the Kodak firmly and proceed.

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OUTING DAYS

You are undoubtedly planning one or more outings. Possibly your vacation trip or just a day or two now and then devoted to your favorite recreation.

It may be fishing. The days when you rise with the sun and in the cool gray dawn trace your way stealthily along the banks of the stream where Jack and you had such great sport last season. You cast the fly and feel the thrill of the strike —the vibration of the line as it tightens and cuts the water with a swift side sweep. The pole bends—you play the fish—he leaps and fights but is yours—your legitimate prize. Then you hear splashing up stream. You arrive in time to see the sport. A four pound bass is at the other end of Jack's line and he is having some trouble keeping him in deep water and free from the log in midstream. If Jack can land him, he will have the "biggest ever" and he is straining every muscle and matching his strategy against that of the fighting fish. Here's a picture. The fight will last for minutes and Jack is unconscious of everything except the struggle. The rippled lighting on the water—the pretty shrubbery on the other bank—the trees—the sky—all make a natural background for the man, the rod and the splashing finny fighter.

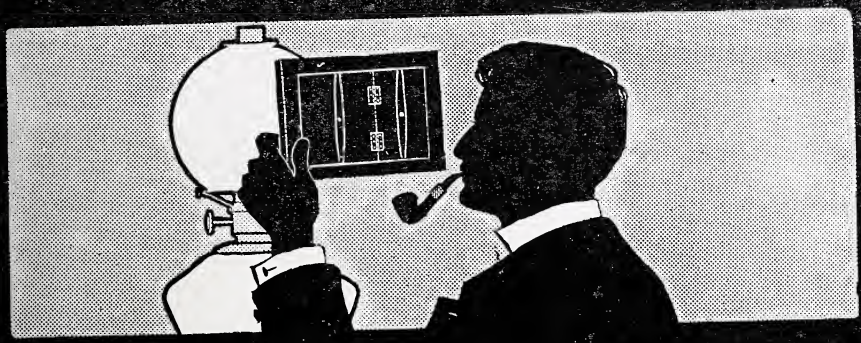
Did you slip that Kodak in your pocket? How much would you give to have that picture as you see it before you? How much would Jack give after the excitement to possess pictures of the battle? How your folks and friends would like to see things as they happened. Then too after the sport is ended there is still another picture. We have all heard fish stories more or less remarkable, some of which we have given credence and others which we have swallowed with a grain of salt. A Kodak picture of the day's catch will substantiate your fish story and your fish story is the one you want believed.

To prove the size of the fish you catch, photograph them near something of well known size—perhaps as in the illustration



—the cat-tails giving them a relative proportion for size they would not have if photographed alone.

With the Kodak you may picture the many interesting events of the fishing trip and come home with negatives instead of regrets for having failed to take a Kodak with you; and the same applies to every thing whether it's sailing or bathing—hunting or camping—whether it is one day—a week or weeks away from home. Whether you go to a fashionable watering place or into the wilds of nature you will find pictures waiting for you—pictures that are yours with each snap of the Kodak shutter.



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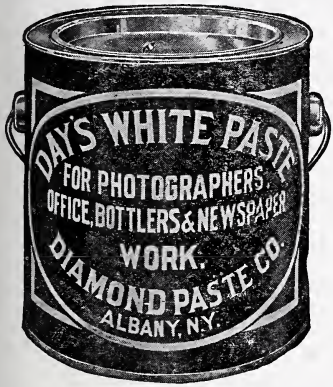
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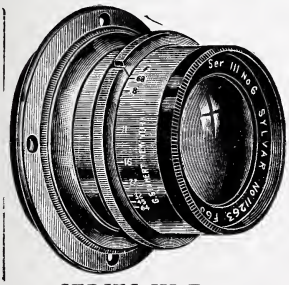
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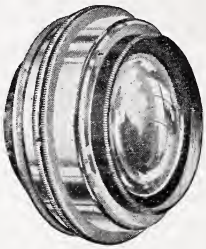
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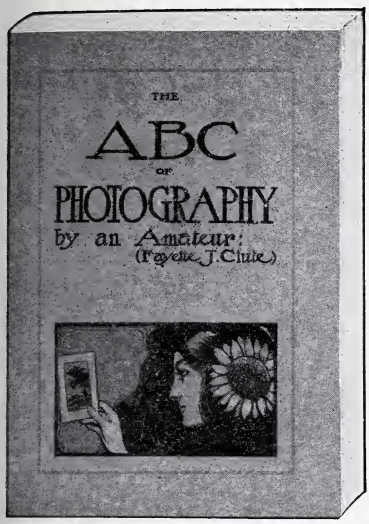
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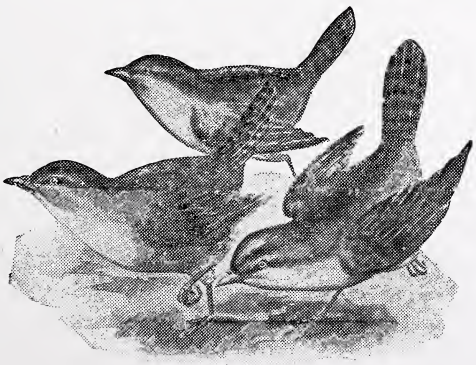
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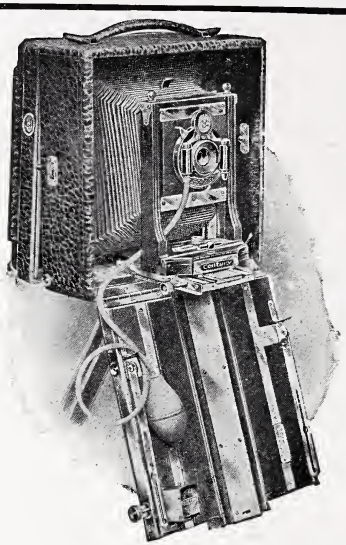
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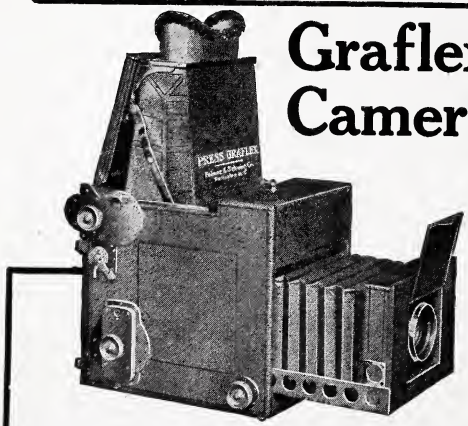
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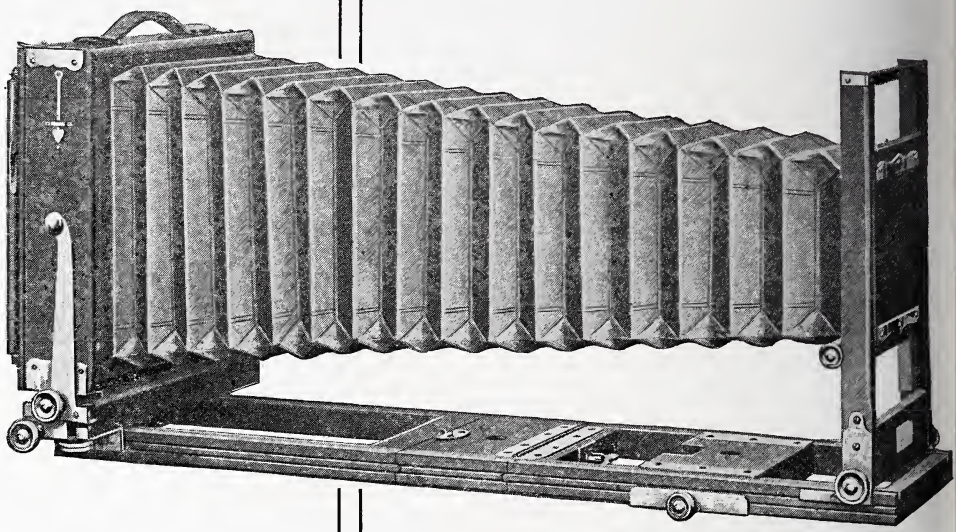
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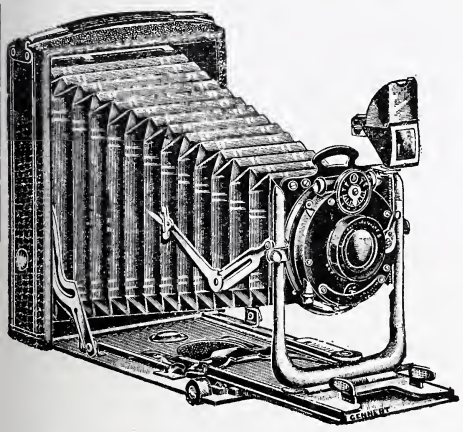
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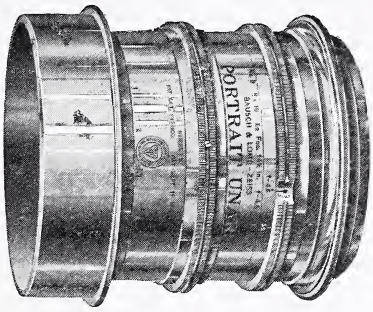
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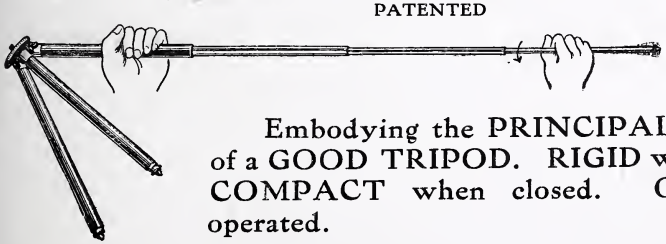
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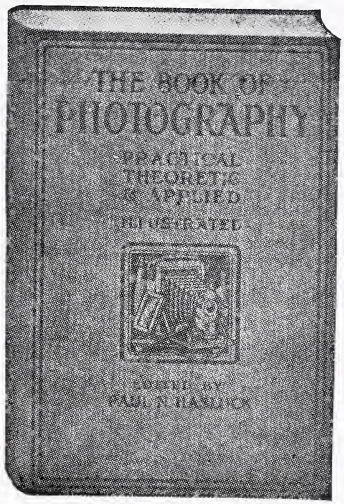
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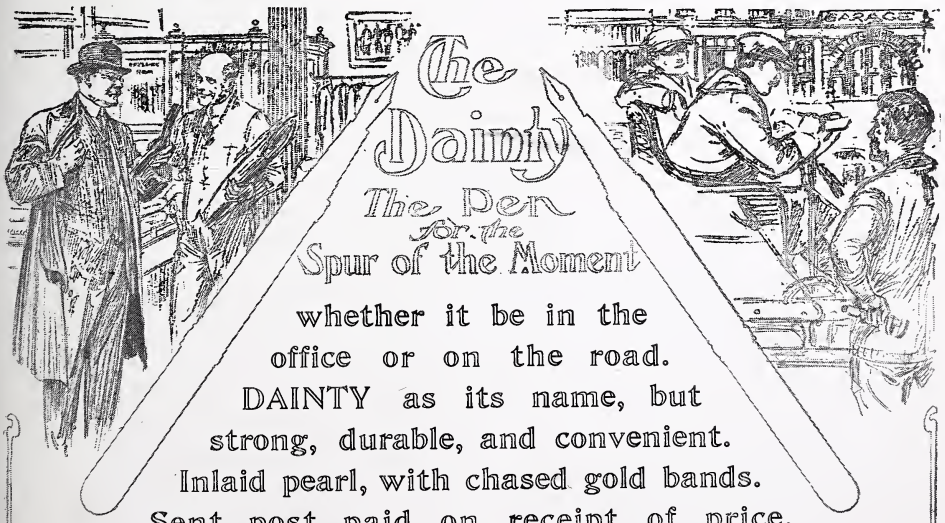


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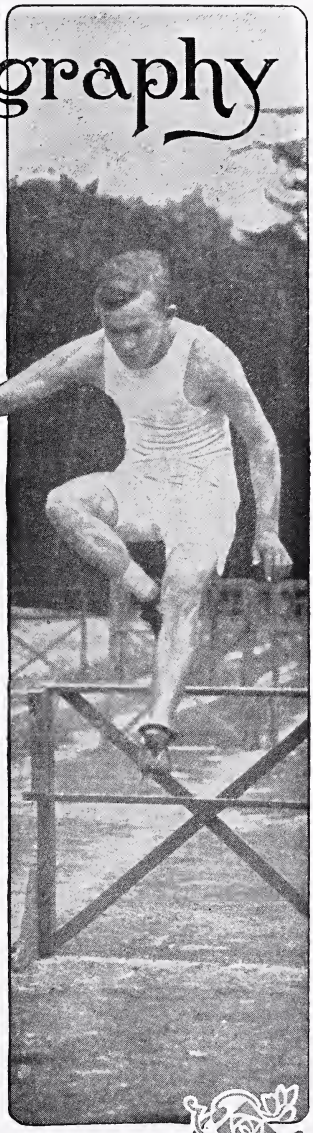
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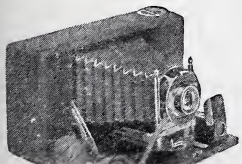
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Volume XLII AUGUST, 1910 No. 8

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AT HOME. (Illustration to leading article). *By the late Leo Weil.*

The Photographic Times

VOLUME XLII AUGUST 1910 NUMBER 8

CUSHION TOPS AND PILLOW COVERS BY ENLARGEMENT AND PRINTING.

BY A. J. JARMAN.



MAKING photographs upon fabrics of various kinds, and employed as cushion tops, for adornment, and likewise for pillow covers, is a profitable undertaking for the professional photographer and an intelligent pastime for the amateur. The results that can be obtained both by enlargement and by direct printing are excellent. Not only can this class of photograph be used in the above manner but there are many other ways in which it can be utilized profitably. For instance, book marks can be made with a vignette or oval printed thereon from any ordinary negative, either in combination or singly; an excellent portrait from, say, a 4 x 5 negative of one's parents, or sister or brother, can be made, and thus keep their memories before one even in times of recreative reading, and as a memento of bye-gone days.

A portrait of a little child, a baby, or some favorite household pet, or a country scene, marine view, etc., can be made with ease, and at very little cost, by anyone who is only moderately acquainted with photographic manipulation. Beautiful pictures can be made either by vignetting or printing a plain square figure from a 4 x 5 or 5 x 7 negative upon the center of a piece of sensitized sateen 11 x14 inches, of course the enlarging involves a little more time and expense in the first instance, but this can be compensated for by the good prices that the work will bring.

PREPARING FABRICS FOR ENLARGING.

The operation of salting the fabric can be carried out in ordinary daylight or under any artificial light, but the sensitizing and development must be carried out under an orange light, not necessarily ruby. Working under an orange colored light will enable the operation to be watched and the development observed with greater accuracy.

Serum of milk	5 ounces
Iodide of potassium	50 grains
Bromide of potassium	25 grains

Dissolve the salts in the serum, then filter through a tuft of wet absorbent cotton that has been pressed lightly into the neck of a clean glass funnel, pour some of this filtered solution into a saucer and dip into it a small tuft of absorbent cotton; lay the piece of fabric, sateen, back down upon a sheet of clean glass, rub lightly the tuft of cotton over the surface of the sateen, first lengthwise, then crosswise, be sure that this salting is done evenly, then suspend the fabric to dry. A number of pieces should be prepared in this way and dried, then rolled upon each other, so as to be ready for sensitizing at any time. The sensitizing is done in the following manner, the exposure being made while the fabric is still wet.

Sensitizing Solution.

Distilled water	4 ounces
Nitrate of silver	140 grains
Glacial acetic acid	4 drachms

Take a piece of the salted fabric, lay it back down upon a sheet of glass, clip the four corners with clean wood clips, apply a small quantity of the sensitizing solution upon the salted surface with a tuft of absorbent cotton, cover the surface evenly, then having focused the object to be enlarged, place the sensitized fabric upon the focusing board. The exposure will vary according to the kind and intensity of light used. If daylight is used, a head and bust portrait from a 4 x 5 or 5 x 7 plate upon a cover top, say 11 x 16, or 14 x 17 will require from thirty seconds to a minute and a half. If by an electric arc light of the usual 10 ampere current type from 25 to 100 seconds will suffice.

DEVELOPMENT.

The developing of the image can be done by either of the following developers:

Distilled water	50 ounces
Citric acid	2 ounces
Pyrogallic acid	½ ounce

About fifteen or twenty ounces of this should be poured into a clean tray (the tray to be used for this purpose only). Take the exposed fabric by the two top corners, dip them beneath the solution, and draw it beneath the liquid.

The picture will develop slowly, and be complete in about two minutes; now lift the fabric, throw it into a tray of clean water, change this water three or four times, then place it into the following solution:

Water (common will do)	40 ounces
Hyposulphite of soda	8 ounces
Chloride of gold	5 grains

Let the fabric remain in this until the yellow color of the iodide and bromide of silver has entirely disappeared, then wash well in running water for half an



A SUGGESTION. *A. J. Jarman.*

hour, when the print may be wrung out and ironed with an ordinary flatiron moderately heated, both upon the back and face; or it may be squeegeed upon a clean ferrotype plate and allowed to dry spontaneously, then pulled off the plate when it will present a very flat and clean appearance.

Development may also be brought about by using a solution of protosulphate of iron, instead of pyrogallic acid.

Iron Developer.

Protosulphate of iron	1 ounce
Glacial acetic acid	2 fl. ounces
Water (distilled)	20 ounces

Development can be carried out in just the same way as for pyrogallic acid, with fixing and washing to follow. The following process is for printing direct upon the fabric. It is excellent in every way and will answer every requirement that can be desired. The depth of printing can be observed, and the operations of sensitizing can be carried on under an ordinary gas jet, but not under the bright light of the mantle burners.

One very important advantage by this method is that a print may be only half done, when by rolling it up, and placing it aside in the dark for about twelve hours (sometimes less), the action of light goes on, and the print be-

comes complete, ready for the finishing operations. All these solutions must be mixed and kept in *amber colored bottles,* this will ensure safety from the action of white light.

Sensitizing Solution.

1.

Citric acid (crystals)	½ ounce
Distilled water (hot)	2 ounces

2.

Water (distilled)	4 ounces
Ammonio-citrate of iron (green crystals)	½ ounce

3.

Nitrate of silver	½ ounce
Distilled water (hot)	2 ounces

Shake the mixture in each bottle well until the salts are completely dissolved; then add No. 1 to No. 2, shake the mixture well; then add No. 3, and shake the whole vigorously; allow to stand until cold, then filter the solution through a tuft of absorbent cotton, pressed into the neck of a clean glass funnel; when filtered it is ready for use. *Sateen* is an excellent material to use; the cost is from twenty cents to twenty-four cents per yard, the material is a yard wide, the best colors to use are, yellow, pink, white, and cream, other colors are not suitable. Cut the sateen into pieces 5 x 7, 8 x 10, and 11 x 14. Lay a piece back down upon a clean sheet of glass, pour some of the sensitizer into a tumbler, place the tumbler in a saucer, then dip a two-inch camel's hair brush (one that is rubber-mounted) into the solution, and brush over the center of the fabric, only covering a little more than the spot to be printed on. Never mind the stain that occurs, all that will even up when washed before toning. Suspend the fabric about two feet from the small flame of a gas stove to dry, or it may be allowed to dry spontaneously in the dark. When dry, keep it under pressure in a printing frame, or rolled up tightly until required for use. It will keep for months before use. So will the solution.

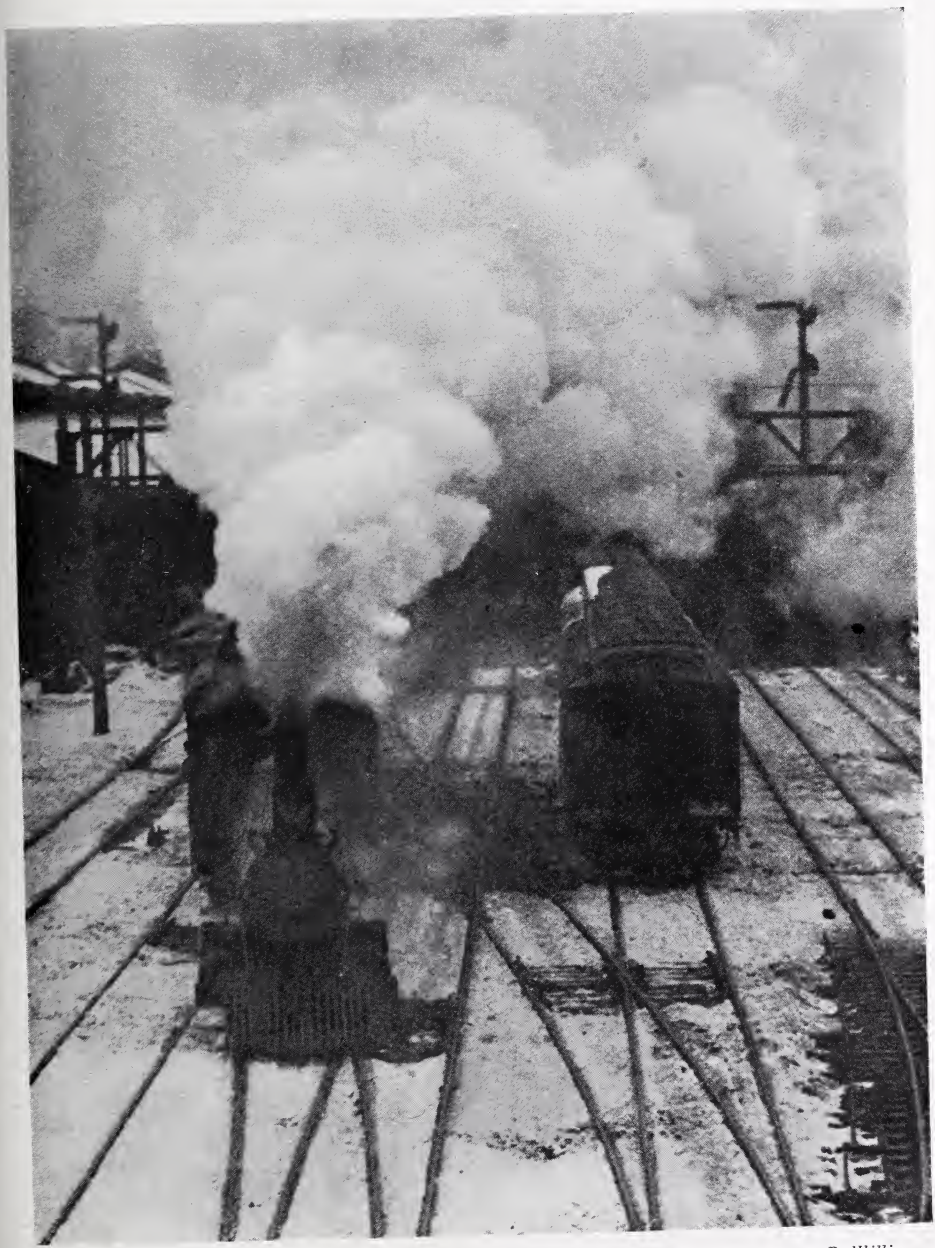
PRINTING.

Place the negative, say a 5 x 7, in a printing frame 8 x 10; use a paper mask cut to suit, so as to give a clean margin of two inches all around. Allow the fabric to fall freely upon the negative, and fall back without pulling or touching, then the printing can be observed without shifting the fabric. Place the frame into direct sunlight, if possible; if not, shade printing will do, only it will require some time to secure a perfect image.

Print only as deep as required for a finished picture, then remove the fabric and print again all that may be required, only keep them away from all actinic light until required for toning.

TONING AND FINISHING THE PRINT.

Place all the prints into a large tray or basin of clean water; take them one at a time, and wring them out by twisting them lightly and place again



GETTING UP STEAM. *Harry D. Williar.*

into clean water, four such rinsings will do. Make up a toning bath as follows:

Water (ordinary will do)	30 ounces
Saturated solution of borax	3 ounces
Chloride of gold	1 grain

Take the prints, one at a time, and dip them into the gold solution; turn them over and over, count twelve or fifteen seconds (no more); wring the liquid out quickly, let it all fall into the toning bath; throw the print into clean water, treat all alike, reserve one or two prints without toning. Now fix all together in a solution of hyposulphite of soda, one ounce of hypo to ten of water. It will be observed that the prints *all* become darkened considerably, about five minutes fixes them. Now wash them well, by wringing them well, and placing into a tray of clean water for eight or ten times, or allow to wash well for half an hour in running water. Then squeegee them upon a ferrotype plate, or iron them upon an ordinary ironing board, then they may be used for either a piece of photographic tapestry, or a small cushion top, pin cushion, or other useful or ornamental purpose.

The cost of sensitizing sateen is about three cents each for a piece 8 x 10.

One ounce of nitrate of silver, 50 cents; one ounce of citrate of iron and ammonia (green crystals), 15 cents; one ounce of citric acid, 10 cents; sixteen ounces of distilled water, 5 cents; total, 80 cents.

The above will sensitize about four square yards of sateen, which can be bought at twenty cents per square yard. In fact with care five square yards can be sensitized with the above quantity of solution by using the center of the fabric only. Ribbon silk can also be used for the book marks. The toning bath can be used repeatedly. An old and very weak bath will give better tones than a new one. The writer has made a large number of beautiful prints by the above process, both portraits and views. No failure can occur, unless by over-printing. Prints upon pink sateen must be *under-printed* to get the best result.

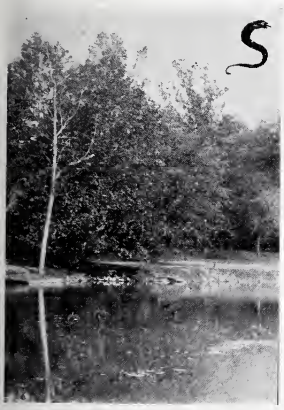
SERUM.

Serum of milk is made by taking two quarts of milk, allowing it to stand for several hours so as to give up nearly all the cream, skim this cream off and add one ounce of acetic acid, No. 8; stir well, then boil for a minute, allow to cool, then filter, and use the clear liquid for making up the sensitizing solution. There are other methods of procuring the serum from milk, but this is the simplest way. The more acid the developer is made the clearer the prints will be.



MY RECENT PHOTOGRAPHIC WORK IN WASHINGTON.

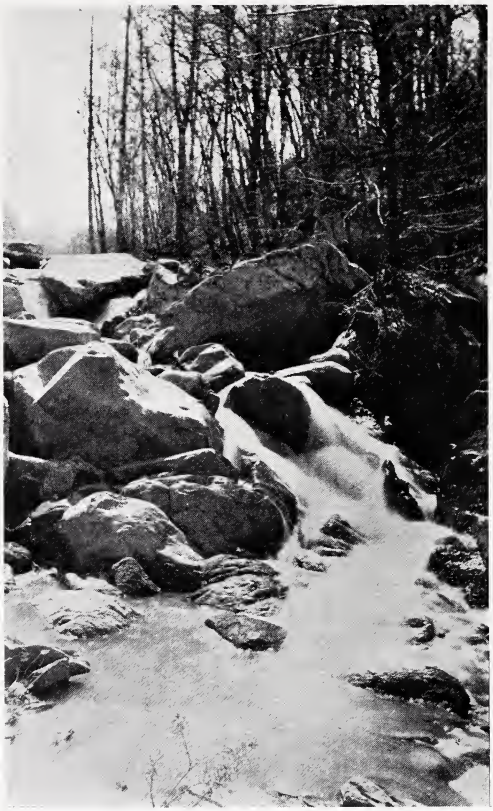
BY DR. R. W. SHUFELDT.



SINCE returning to Washington last April from New York City and establishing a home, in many respects favorable for my work, the photographic side of it has by no means been neglected. No better evidence is demanded for this beyond the ever-increasing number of negatives now accumulating at my studio. There are upwards of one hundred of them about equally divided between a 5 x 8 size and an 8 x 10. While the subjects range all the way from a study of the nude to those representing all sorts of natural history studies, with a few selected out-of-door ones. With respect to the latter it is safe to say that but few cities in the Union offer to the scenic photographer a greater variety of beautiful views and selected spots than Washington. They seem to be almost without limit, notwithstanding the fact that there are no mountains and no seashore. These latter, however, are both within easy reach, indeed, in either case, less than an hour's run on the railway. Both sides of the Potomac above and below the city offer innumerable places and points well worthy of the camerist's best endeavors. Especially is this the case above Washington where the almost mountainous Virginia shores are in many places most picturesque



VIEW AT PIERCE'S MILLS. Fig. 2. *By the Author.*



A VIRGINIA BROOK. Fig. 1. *By the Author.*

and inviting, while on the District and Maryland side there is a great deal to attract one

In figure 1 of the present article is reproduced a photograph from one of my negatives giving the character of the Virginia scenery—where, in the early spring time, a rollicking little brook tumbles over the masses of rock and stone that impede its way to the Potomac and this is only one of its kind among many others that find their source in the highlands beyond. Occasionally a pretty waterfall is met with, and as these are rather the exception than the rule, the photographer is pretty sure to expend a plate upon it, and if successful no regrets will follow the attempt. Along the low shores of the other side several pretty things have rewarded my efforts. These may be published later on as opportunities offer.

When one comes to study the city's charming environs for this purpose it will not take long for him to appreciate the fact that an unusually rich field for his work is open to him. Washington is rapidly becoming the most beautiful city in this country,—the government has determined to make it so,—and in this commendable effort, the country surrounding it and within its jurisdiction has by no means been neglected. Magnificent roads lead out in every direction; rural bridle-paths ramify through the tracts of splendid timber so abundant in the landscape; and although an immense amount of labor has been accomplished in the way of adding beauty to the already existing attrac-



THE BARRED OWL. Fig. 3. *By the Autho*

tions, this has been done with such skill that nature's pristine charms have not been marred, while she has it entirely her own way over sufficient areas to meet the requirements of the most fastidious of her lovers. Even the National Zoological Park possesses a great deal about it to remind one of the wilderness untouched by man, a wilderness largely due perhaps to the fact that the financial appropriators in Congress can only see across and not down into the level valley which in the main this grand preserve occupies. This untampered-with ruggedness, however, is just what the photographer of such conditions admires, and if a few animals and a cage or two are thrown in he does not mind it.

Pierce's Mills with the dam and stream adjacent thereto, only a ten minute walk from my home, is a very favorite locality of mine, and a few weeks ago I succeeded in getting some pretty results there. The old mill hidden in the timber, and the entire region about, is more than attractive, for it combines so much that one does not meet with in an area so limited. It is the stream just above the dam that has drawn me, carrying a heavy camera and tripod, so often. Figure 2 presents one of my most satisfactory captures of this romantic spot, and it will be seen that the Brant Geese and Swans lend to the picture an added interest. One of the swans is an Australian black swan, a veritable *rara avis,* while the other two are of the ordinary variety. The Brant are of the same species as our common wild one, and it is rather remarkable to be able to see no fewer than nine of them here in a semi-domesticated state. I have understood that Admiral Dewey is responsible for their presence.

These geese are standing in the photograph in very shallow water on the surface of which the loose white feathers may be observed, where the birds have been preening themselves. The Swans are in the distance, and four mallard ducks that belong to this flock swam out of view as I was setting up my camera. This winter I trust to get the same scene with a fall of snow on the ground, that is if the geese are about. Views, however, are very rarely taken by me, though it is a special delight to do so. My time of necessity must be utilized to other ends in so far as my photographic operations go,—I refer to my work in natural history—indeed, biology—and it is in this field that my best efforts have been put forth. This leads along many lines, and Washington is a capital place to prosecute them.

Many years ago it became apparent to me that a good, clear photograph of any living form in nature, and the same applies to the vegetable kingdom, as well as to geology, would sooner or later come into play and be of use in some connection or other. In following this belief up, the results have never failed me, and to-day, whenever my time admits of it, nothing is allowed to escape my camera. The consequence is the demand for such photographs as I have made of such subjects is constant, and I regret to say sometimes cannot be met. This practice has made an expert of me in photographing animals of all kinds, and there are no end of tricks to master, one may be sure, in the pursuit. Even the photography of anatomical specimens, including osteology, requires very considerable skill and of this I have done a great deal in order to secure the



A SHEEPSHEAD. Fig. 4. *By the Author.*

illustrations for my published works in those departments of science. At this writing I have over one hundred skeletons of fish to photograph, specimens which I prepared at the New York Aquarium, thanks to the courtesy of Mr. C. H. Townsend, its Director.

One can secure all the osteological material in Washington that he desires. Then the indigenous fauna of the region about, at all seasons of the year, is wonderfully interesting and varied. This gives also the opportunity for exercise, and the taking of your camera afield, where insects, fish, reptiles, young birds, and certain mammals may be photographed in their native haunts or, as I very frequently do, bring them home for the purpose. It requires an enormous stock of patience, and a very wide knowledge of their habits and ways to photograph living animals of any kind correctly so that the resulting pictures are in the highest degree serviceable. My experience in this dates back nearly thirty years, and I have much in that class of work to learn still.

Of all of the most difficult subjects I have ever had to handle have been studies of the nude. Some such I have recently made in Washington, but they were based upon a very large New York City experience. The difficulties here are described in my work "Studies of the Human Form," of which the editor of *American Photography* has published a most able review. This is a branch to be taken up again later on.



DR. R. W. SHUFELDT IN HIS STUDY. *By Himself.*

Another fine source whence my material comes is the animal establishment of Mr. Edward S. Schmid, who for years past has placed at my disposal a great many animals of all descriptions. From this place I have recently been permitted to photograph a tarantula of immense size, a marmoset monkey, owls, lizards, and a variety of other forms. These unstinted courtesies of Mr. Schmid have been of an immense service to biological science and a score of school text-books of natural history in the country which I have illustrated with the aid of my camera more than fifty per cent. of the specimens were obtained through Mr. Schmid's efforts. His popular establishment, where many naturalists resort, is on 12th Street in Washington. In looking over the numerous negatives I have made from his collection during the past few weeks, I select one of a subadult Barred Owl as a specimen of the work, and the reproduction of my photograph of it is here shown in figure 3. This bird was also obtained in various other attitudes, and I have one where he was asleep, with eyes closed, which is capital.

Then there is the United States Bureau of Fisheries, and the aquaria at its Central Station. Nearly ten years ago as fortune would have it, I was the first to successfully photograph living fishes in aquaria in this country, and when I returned to Washington here last spring the first thing a scientific

friend in a government department requested me to do for him was to photograph a living fish in an aquarium. In this I succeeded, but without exception it was the most difficult task of the kind, I ever performed. This result I trust to see out in another connection next month (Nov.), the text matter giving in full how to overcome the difficulties I encountered. Special facilities have been extended to me by the Honorable Commissioner of Fisheries, Mr. George M. Bowers, and the Deputy Commissioner Dr. Hugh M. Smith. Many of the reproductions of these photographs of fish made at the Bureau's Aquaria are now used as cuts in educational works in this country and in Europe. My methods in this class of photography have frequently been published, so it will be unnecessary to touch upon them here. No photographic magazine, however, has ever reproduced my "Sheepshead," and it is submitted here for the first time, as figure 4. This fish was by no means an easy subject to take, as he swam up and down, up and down his big tank quite rapidly, and I could only get him by focusing on a spot that he occasionally passed over on the bottom. After several attempts a pretty good result was obtained, and this is the one here shown. This specimen was a very large sheepshead, a fish I believe quite difficult to keep in captivity.

Finally, Washington being easy of access, a naturalist is pretty sure to have biological material sent him from many parts of the world by other workers in the science. This I invariably photograph and utilize sooner or later, and the consequence is I have much accepted work along these lines, which will appear in due course as in London, Dresden, Manila, Florence, Christiania, and other cities, and naturally some in this country.

URANIUM.

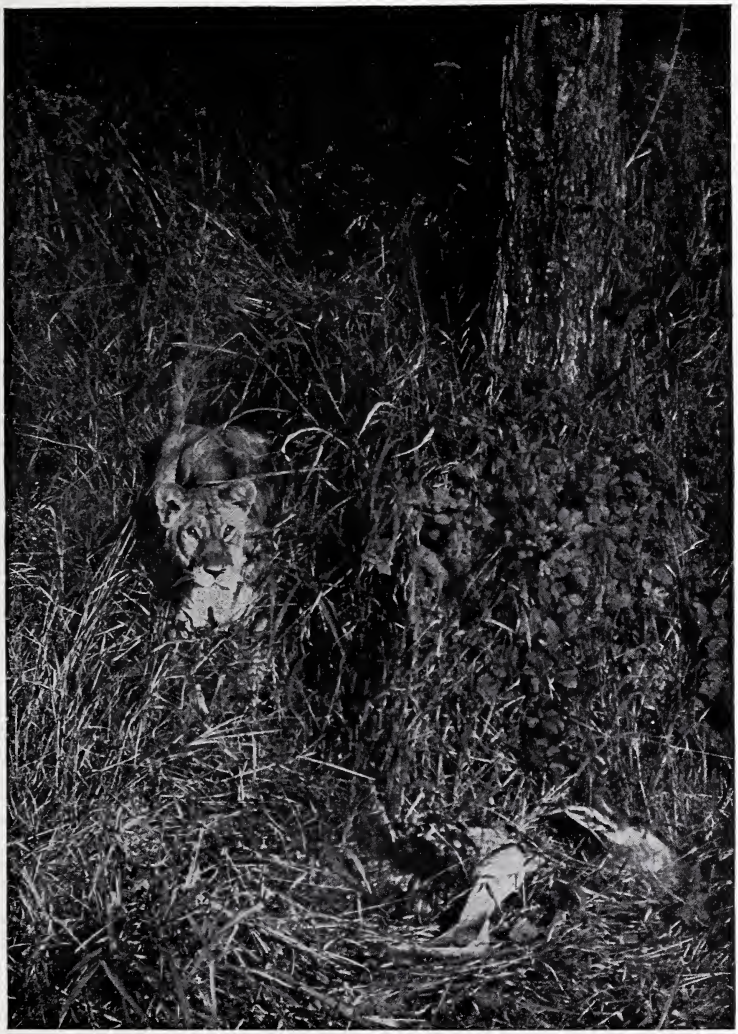
BY JAMES THOMSON.



IN URANIUM nitrate the photographer has a simple, inexpensive, and withal an ever ready means of modifying the color of the print no matter whether that print be platinum or silver as regards image. This chemical is also of immense value as an intensifier for the negative, more particularly when that negative is of the very thin variety, and greatly lacking in opacity.

Considering the simplicity of operation, the beauty and varied qualities of the available colors, it is a matter of surprise so limited a number of workers avail themselves of the advantages a practical test of the process discloses. The advanced amateur is as a rule aware of its efficiency but workers of the everyday snapshot know it not.

On every hand is the print in absolute black gaslight effects innumerable. When the black is not in evidence, witness the toned sepia in substitute.



LIONESS COMING TO HER KILL.

From A. Radclyffe Dugmore's book, "Camera Adventures in the African Wilds."

Now sepia prints are very beautiful, there is no denying the fact, but one will eventually tire of even the best of things. The sepia print certainly is seen in abundant measure and displays a useful sameness in tone. Why not vary the color occasionally and give emphasis to a line of specimens? A glance at the average photographer's showcase discloses an appalling lack of originality and initiative. The professionals follow each other like a flock of sheep, when not copying advanced amateur methods. A trifle of color added to the average showcase collections would do no harm, some of the sepia prints could be easily carried to warmer tones through a few minutes toning with uranium or copper.

The average professional seems intent on producing a dozen prints as like as peas in a pod whereas in cases when customers are willing to pay the price they might each one differ from the other. A vignetted head of a beautiful woman done in Bartolozzi red upon a wide expanse of white or buff would add tone to a showcase collection, and uranium in five minutes would change a black print to the desired red.

As regards the average professional it of course would not as a rule pay to practise such procedure, but it would add to the attractiveness of a showcase to exhibit an occasional warm toned print done on matt paper.

My special interest, however, is the amateur, and whatever paper he is accustomed to work for his peculiar needs the uranium mode of toning will give him colors in varied assortment, light or dark, according as the original print be delicate in tone or sombre. With the black print colors all the way from brilliant chalk red to deepest brown are possible, while the "sepia" will tone all the way from the original color of the print, to warm brown. Furthermore, altering the proportions in formula will give us still another range of colors, for example, deeper reds by using less of the red prussiate or more of the uranium, always recognizing the fact that a preponderating quantity of red prussiate will tend to yellow.

The materials required are as follows: One ounce of uranium nitrate, cost about 45 cents; one ounce of red prussiate (ferricyanide of potassium), 12 to 15 cents; and a half pound of glacial acetic acid.

A good working formula is herewith submitted subject to modification by dilution. Personally I dilute with an equal quantity of water unless some special effect is in view. The normal bath works quickly, the diluted some slower but equally effective, and is in some respects more satisfactory. Brilliant reds are usually reached in five minutes, darker reds and browns in less, presuming one is working on a black print. The colors on a sepia print will be the same but lighter, dark reds not being possible nor very dark browns.

The bath may be made up just before using and is as follows:

Water, distilled	4 ounces
Uranium nitrate	16 grains
Ferricyanide of potassium (red prussiate)	16 grains
Glacial acetic acid	1 dram

I have given the formula as recorded but do not deem distilled water essential



SPRINGTIME. *Rudolph Eickemeyer, Jr.*

save in cases where a quantity of stock solution is compounded for use from time to time, in which case a concentrated solution of each chemical should be made up in separate bottles, the acid to be added to the diluted bath *just before begining operations.* Personally I have used for toning ordinary tap water, and as for weighing the chemicals that method I abandoned long ago. All uranium colors are pleasing and, unless one desires exactitude each time in results, measuring the chemicals with a toy spoon will be near enough. Inexpensive wooden mustard spoons are useful for such purposes and when overlarge the bowl may be whittled down to desired capacity.

Prints for toning should be free from hypo, and should be dry rather than wet. Taken direct from the wash water, for some reason they do not tone so well as when they have been dried.

Immerse in solution face down, immediately turning over to break bubbles for which purpose a wet wad of absorbent cotton should be used. The color quickly passes from black to brown, dark red, and finally a red of great brilliancy appears. *When* desired color is reached can only be determined by experience, and where duplicates are wanted a record should be kept. Experience alone can teach one as regards the precise moment to take from the bath in order that a particular color may be obtained, prints drying out much darker than appearance while in the wash water would indicate. When the desired color is reached the back and front of print should be swabbed with a wet wad of absorbent cotton, thereby removing the red deposit which has a tendency to cleave to the surface of the paper. Rinse in water, then stop the toning action by immersing in a bath of acidified water, two drams of acetic acid to each ounce of water used. A minute in the acid bath will be sufficient after which the print should be washed in water for 15 minutes. Running water is necessary or several changes of water, but prints should always be completely covered, othewise if water be allowed to run over them in a shallow stream streaks and general unevenness may result. Also prolonged washing will result in more or less eliminating the tones due to the operation, a detriment to brilliancy at least may be thereby expected.

Should results prove unsatisfactory a few minutes immersion in water to which has been added a couple of drops strong ammonia or a pinch of carbonate of soda will discharge the color and a fresh attempt made. Before toning again, however, place print for a minute or two in the acetic acid bath. Here is where many a worker courts failure. The color is discharged in an alkaline bath according to usual directions but the acid bath is omitted. In the presence of this omission prints refuse to tone.

To clear the whites a ten grain to the ounce solution of ammonium sulphocyanide may be useful when even prolonged washing is ineffectual. Personally I have never been able to clear the whites on bromide paper otherwise, and in working kallitype where Whatman's rough water color paper was involved have never been able to get clear whites under any circumstance where toning with uranium was essayed. On the other hand a stock of American make leaves nothing to be desired, the rough surface Strathmore water-color paper clearing perfectly even when washed but a few mnutes.



PAIR OF RHINOCEROSES DISTURBED DURING THEIR SLEEP.*

Only normal prints are adapted for this system of toning, the contrasty "soot and whitewash" effects being barred. Chalky highlights are simply made more so through the intensifying effect of the chemicals, hence the value of the method in brightening and increasing the contrasts of flat prints. Also does it point a way to make acceptable photographs of over-printed kallitypes, the slightly reducing action being beneficial. Where the kallitype is involved uranium tends to clear up highlights, and at the same time brighten up shadows by added detail, but to build up detail proportionally all over the print a diluted bath is needful, say not over a grain to the ounce of water.

For platinotypes add to the bath a piece of sodium sulphite about as large as a sweet pea or a grape seed.

Colors obtainable by the use of the uranium method of toning are of course not suitable for all subjects. Sunsets, landscapes flooded with summer sunshine, figure subjects, and portraits of the head and bust variety are well within the range of possibilities. A red chalk head vignetted upon a sheet of best quality artist proof paper will appeal to the generality of people of taste.

Done in red or brown, in uranium metallic deposit, such a print looks more like a wash drawing than a mere mechanical photographic rendering.

Mercury-toned prints may be carried to a beautiful delicate red or brown through this system of toning. The available colors while lacking the brilliancy of carbon are still desirable and fine.

* From A. Radclyffe Dugmore's book, "Camera Adventures in the African Wilds."

Most workers on occasion over-expose, the usual result being a negative rich in detail but totally useless for pictorial purposes because of flatness. There is sometimes a mere ghost of an image, a positive picture being quite discernable upon viewing the glass side.

Such a negative may be built up into a satisfactory printer by careful intensifying with uranium. Essential detail being present the required opacity may be supplied, and in proper proportion, through intensification, and uranium may be relied upon to do it better than any medium I know of.

Also can the under-exposed negative be made a good printer. It has been my custom in known under-exposure to bring out all detail through careful development in a weak solution, and then to bring up to printing opacity by strengthening the image with weak uranium. The result has been a yellow negative, the shadows almost clear glass albeit somewhat yellow. That yellowness may be reduced materially by a few minutes soaking in a solution of ammonium sulphocyanide.

Furthermore, there are blue-black negatives for which modern reducers of the metol variety are responsible, negatives that may seem dense enough yet when put to the test give flat prints. A few minutes immersion in the uranium works a vast change where such are involved, there being not only an increase in contrast but a building up of detail has in so short a time taken place. Instead of a blue-black metallic deposit there has been substituted one of a greenish-yellow cast, the printing qualities having been thereby greatly improved.

Uranium nitrate intensifier is a great builder up of detail, while the reddish yellow color of the deposit works for contrast, therefore, a very little intensifying goes a great way, hence to my mind the formula usually recommended for the purpose calls for a solution much too strong. *One grain of uranium and one grain of red prussiate* to the ounce of water I hold will furnish a solution quite strong enough, and, though slower to act, much more effective than the usual five times as strong formula so generally recommended.

A strong solution results in a dense brown deposit, the printing even in strong sunshine being unduly prolonged.

A weak solution will give a negative with a yellow-brown deposit, the deeper shadows clear glass and a reasonably quick printer it may be.

Where a uranium intensified negative has been a slow printer and the subject one that could not well be exposed for again I have found it a good plan to make a print on solio paper and from that make a fresh negative through the medium of the copying camera. This has been found necessary in some cases where bromide enlargements were required, the very dense uranium-intensified negative being very difficult to handle when it comes to gauging exposure in bromide work whether by contact or enlargement.

As in the toning of prints, when results are faulty, the color may be removed through the medium of a weak ammonia bath after which wash well, give the acid bath and proceed to intensify as before.

Finger marks on film or print are inducive of green marks, hence care must be exercised in handling; when such appear discharge color and do the work over again.

Small green spots will sometimes devolop both on prints and negatives. On prints these may be touched up with color to match balance of photograph. In the case of the negative if small no attempt need be made to rectify, rather work upon the prints from it if need be.

HUNTING WILD ANIMALS WITH THE CAMERA.



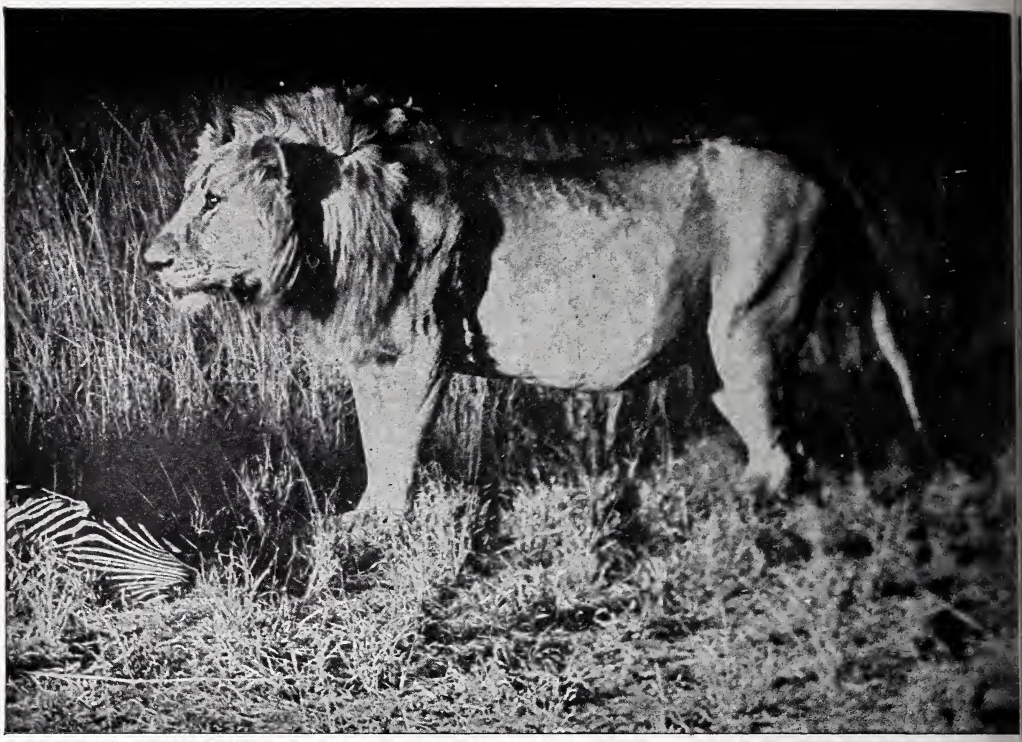
PERHAPS few sports are more dangerous than hunting wild animals in the jungle, from which our own ex-President has returned in triumph, yet more dangerous still is the hunting of wild animals with the camera, and the obtaining of snapshots, or flashlights, within a few yards of the most ferocious of beasts. To obtain such pictures requires extreme caution, unwavering determination under adverse circumstances, and unlimited patience, besides an unusual amount of the necessary courage, when a misstep, or a misplaced shot from the rifle, after an animal has charged, means your death.

Beside the fascination for adventure, which this sport invites, there is more opportunity to study natural history at first hand, as regards the habits of the wild beasts, than could ever be obtained from observations in Zoological Gardens.

"It may," says Mr. Dugmore, "be readily understood what a wonderful fascination flashlight work has for those who are interested in wild animals. Probably no branch of photography offers greater possibilities for pleasure or excitement. Whether the device one uses is automatic, so that the animals take their own photographs, or whether one sits up watching by the side of waterhole or runway, and releases flash and camera at the proper moment, no one can have any idea of the allurements of this form of sport, unless he has undergone the experience." "Then, again, all creatures are game for the photographic bag, and that, in itself, as a sport, offers an advantage over any kind of shooting.

"One cannot tell what will come within range of the camera,—the lowly jackal that approaches so quietly, that his presence is seldom betrayed; the mighty rhinoceros, whose petulant snorting leads the watcher to wonder what might happen if he should become too inquisitive; the beautiful zebra, whose strongly marked coat makes him a much desired object for the camera, or, best of all, the stealthy, silent-footed lion, who comes without warning, and curdles the blood with his roaring."

To successfully photograph wild, or even tame animals, in their natural setting, one must be endowed not only with an abundant reserve of patience, but also be a true lover of nature.

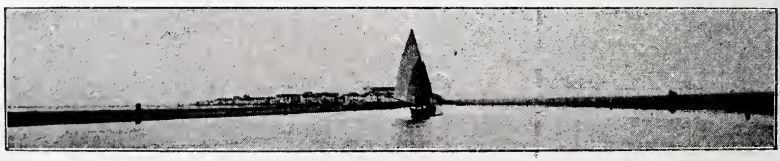


*FLASHLIGHT PICTURE OF THE KING OF BEASTS. At the moment the photograph was made the lion was twel yards from the author and his companion, who were on the ground beneath some thorn bushes.**

Stalking the object to be photographed, for hours at a time, making detours of miles to the windward of the animal, and creeping upon hands and knees, regardless of thorns and briars, and ever on the alert for the other animals, which might be between the object to be photographed and the stalker, and, in their alarm at being disturbed, rush off and frighten away the object of many weary hours of patient watching, is indeed very trying.

All this is graphically described in his new book, entitled "Camera Adventures in the African Wilds," by A. Radclyffe Dugmore, F.R.G.S., published by Doubleday, Page & Co., $6.00 net. To be had also from THE PHOTOGRAPHIC TIMES.

* From A. Radclyffe Dugmore's book, "Camera Adventures in the African Wilds."



FLASHLIGHT PICTURES OF LARGE GROUPS.

BY THOMAS W. HOTCHKISS.



THE technical requirements for good flashlight pictures of conventions, school classes, banquets, and other large groups require special attention to the mechanics, rather than the art, of photography—to the use of proper lens, flashlight machine, and sensitive plate.

Such pictures thus differ from individual portraits and from dramatic scenes made by flashlight. In the theatre, the photographer must preserve the relations of the figures in the scene, to reproduce the central thought expressed in the incident depicted, with little attempt to pose the figures to suit himself. He must study the picture as it is presented to him and reproduce its utmost artistic possibilities and even the "atmosphere" of the drama. But in large groups he works on broader lines, and on a bigger scale. The operation is brief, swift, and simple, but none the less carefully done. When his apparatus is placed, and everything is in position, he will say, "Face the camera, please and those in the next row turn in that direction; now we are all ready!" He removes the cap, then—puff!—the thing is done.

He must take the most advantageous point of view, bring the most distant persons into focus (those in the foreground being unavoidably and strongly in evidence even if somewhat out of focus), and he must arrange the light so as to kill the shadows that might cloak anyone in the group. All of these elements are important.

The accompanying illustrations show results from two very different subjects. The smaller group of eighteen men, photographed in one of the dining-rooms of a New York restaurant, is an exceptionally good piece of flashlight work, showing distinct portraits of all the men present with the exception of two on the left who have almost concealed themselves behind their neighbors. The details of glassware (which are hard to photograph under the best of conditions) and other articles can be seen in sharp outline the entire length of the table.

Only one viewpoint was possible for this picture—that at the end of the table, looking down the length of the small room. A wide-angle (convex) lens was necessary, as that covers more detail in small space than the long focus lens. The two clusters of four electric bulbs each, overhead, were lighted and were reflected in the mirrors at the far end and on the right, giving a strong general diffusion of light. The men faced the camera, not the flash, the latter being lifted eight or nine feet high on the extreme left. A magnesium blow-



lamp was used, with two seconds exposure. This picture, therefore, was substantially a good piece of studio work.

The other illustration is of a large banquet scene in the great hall of Grand Central Palace, New York. There were 1,200 persons present, most of whom it was found possible to bring together on the 11 x 14 plate, by placing the camera at one corner of the room on a step-ladder, putting the flash in the balcony, and leaving all the electric lights turned on. A long-focus lens—that is, a lens of not so wide an angle as that in the other picture—was used, the rule being: One inch focus for one inch of plate or a fourteen inch lens for a fourteen inch plate.

The hall of the Grand Central Palace is an enormous place to light. Experience teaches the operator how much flash powder to use. A continuous blow-lamp is desirable for such a hall. This picture was not "instantaneous," but an exposure of about two seconds, during which two flashes were set off. By this process, the electric lights show in the picture as they would not have done had the picture been "instantaneous." On practically every occasion, this photographer thinks the blow-lamp is preferable to the instantaneous flash which goes off with a bang like a pistol.

When there is daylight, it is well to utilize it to help break up the big dark shadows made by the flash, and also to shorten the time of exposure. A cer-



tain amount of light is needed to take a picture. If the light is weak, as on a dull day, it takes longer; but if strong, as on a bright day, it takes only the thousandth part of a second. It is a general rule that a strong light, or one of long duration, is needed for the small opening in the shutter which one has when using a wide-angle lens.

The requisites for successful flashlight work are, therefore, a reliable machine for the flash, a fast plate, and a quick lens. An examination into the mechanics of flashlight photography leads the student inevitably into the study of manufacturers' and dealers' handbooks, from which much information of a general character can be obtained. The use of flash sheets, flash cartridges, and spreader cartridges, and the machines to hold them; the precaution not to set off a flash near lace curtains or other inflammable materials; and the necessity of having a plate or film which is rapid, orthochromatic and non-halation are among the useful explanations found in dealers' circulars.

A piece of information given by Mr. William S. Ritch is that the flash can be placed anywhere except within the immediate range of the lens; it must be outside the picture, but need not be back of the camera. He also advises placing the light high enough over the head of the subject (and at least six feet distant from him), to give roundness and modeling to the face but he makes an exception in the case of persons with deep-set eyes or eyes shaded by a

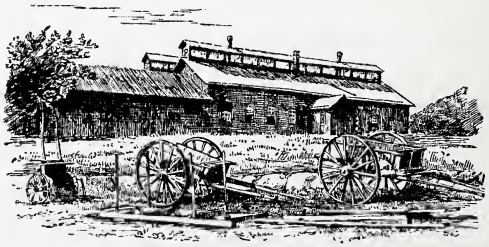
hat, in which case the light should be lower. Individual considerations of this kind need not be neglected in the work of picturing large groups of persons, and it should always be borne in mind that the perfecting of any work consists in perfecting details which compose the general scheme.

"I recall a commission," states this authority, "that of making a flashlight interior of the Convention Hall in Kansas City (size 198 x 316 feet), which could not have been illuminated with a wide-angle slow lens and several times the amount of powder I used. With the Pingree machine (an electric extension flash apparatus), two stands, six arms, and twenty-four fuses, and the use of seven ounces of Luxo, I had a well-exposed negative, well-defined all over at stop f8. Some help was given by several arc lights in the hall, but the duration of exposure was so short that they did not count for a great deal."

Where a class in school is taken, the light should have the position of the skylight, a flash machine with the full charge being on one side, and another near and above the camera with a charge of powder just sufficient to break up the shadows from the other machine. This will give two catch lights in the eyes, one of which must be etched out. A reflector will also help in breaking up the shadows.

In the case of large rotundas or long narrow rooms where one corner is dark, a time exposure should be made and the lens capped then, with the flash machine already placed behind some nook, the lens should be again opened, and the flash given. This process is hard to operate, however, when persons, especially a large number, are in the picture.

Flashlight exposures are developed just as daylight exposures are. Should the operator suspect that the plate has been under-exposed, the developer should be diluted. This gives the shadows time to come up before the high lights become too dense. If the plate is over-exposed the operator is advised to add a few drops of 10% solution of bromide of potassium to hold back the shadows and give the negative the desired contrast. One of the results to avoid what Mr. Ritch calls a print of the "soot and whitewash" order. With a tank developer, the plate should be developed for ten or twenty minutes according to the strength of the developer.



Editorial Notes

IT TAKES a long time to persuade some photographers that the bubbles that are seen to such an extent in most of the modern types of lenses are quite harmless, that all the mischief they do is to rob the light that enters the lens of a portion of its power. Seeing that such diminution never amounts to more than a small fraction of one per cent. it is evident that it is entirely negligible. But the harm that may be done by a slight disfigurement of the surface of the lens is seen when it takes the form of a scratch or chip, a state of affairs by no means infrequent, through accident or otherwise, with careless operators. In this case the very opposite evil occurs; the light striking the lens is refracted or scattered in every direction, with the result of a universal fogging of the plate or even a localized fogging. When a lens is seen to be so injured it can be rendered virtually "equal to new" by the simple expedient of painting the injured spot with opaque black varnish. The only evil would be the loss of light so caused, and it must be a very big scratch or damage that would take away say one per cent. of the light passing through the objective.

SPEAKING of sulphite of soda it is difficult to understand the preference given to the use of metabisulphite. In ninety-nine cases out of a hundred sulphite will do all that metabisulphite will if a little acid—sulphuric, critic, etc.,—be added to the solution. Metabisulphite does not keep satisfactorily, it readily parts with a portion of its sulphurous acid, whether in the crystaline form or in solution, with the consequent effect of great uncertainty as to its real strength, and concomitant irregularity in the alkalinity of the developer, as the weaker the metabisulphite the less the amount of alkali neutralized. It may be objected that sulphite is open to the same charge; but is not. Sulphite crystals will keep well for twelve months in one of the ordinary varnished casks with well-fitting lids. We have seen one such cask, capable of holding a hundredweight, that had frequntly been opened to fill stock bottle from, and yet at a year's end there was scarcely a trace of sulphate formed on the surface as shown by the absence of the well-known "floury" appearance. The same with solution of the salt, provided it is kept at a good strength—near twenty per cent., in a well stoppered bottle it will suffer practically no change notwithstanding so many assertions to the contrary. This being so the use of anhydrous sulphite would seem an almost useless expense.



WHERE HORSES DRINK. *R. L. Litch*

SEEING the present vogue for this salt as a preservation for "pyro," etc., it is remarkable what a difficulty there was in persuading photographers to make use of it after the late Mr. Herbert Berkeley first called attention to its great value for the purpose. It was certainly a couple of years before its employment was looked upon as anything but a "crank." At the present time its employment is universal.

WE DESIRE to call attention to the illustration accompanying these notes, entitled "Where Horses Drink," by Mr. R. L. Litch, of the Wilkes-Barre Camera Club. This is one of the successful pictures in a recent monthly competition held by this club.

"The judging is done by the members themselves," writes Mr. E. B. Wagner, secretary of the club, "each one being requested to write his first, second, and third choice on a slip of paper. The votes are then totaled up, and it is not hard to find the winning print. After the voting, each member is called upon to give his criticism of each print in turn. This latter is very good for the exhibitors, as, very often a slight change in the trimming, position, etc., will greatly enhance the value of the print." We commend this method to other clubs, as we think it must stimulate the interest in the club work to hold exhibitions every month, in which practically every member takes an active part.



OLD HEIDELBERG, GERMANY, SHOWING HEIDELBERG CASTLE. *H. D. Williar.*

IN OUR June issue the name of one of the exhibitors in the Wilkes-Barre Camera Club exhibition, which exhibition was reviewed by Mr. Sidney Allan, was mispelled. Mr. I. L. Mead, Jr., further says,"And lest I appear as flying under false colors, be it known that as yet the honor of being a member of that worthy organization, the Capital Camera Club, has not been mine. No doubt the error arose due to the fact that the prints you so beautifully reproduced bore on the back the entry labels of the aforesaid Capital Camera Club."

THE REV. F. C. LAMBERT in a recent issue of the *London Telegraph* tells how one can easily ascertain the size of image relative to the size of the object with a given camera extension and lens. The rule may thus be stated: "Divide the focal length of lens by the difference between the camera extension and focal length." For instance, suppose the camera extension (i.e., lens to plate) is 10 inches, and an 8 inch focus lens be used. If we divide 8 by the difference between 10 and 8 (i.e., 2) we get 4. Thus the largest image we can thus get will be one-fourth the size of the original. But if we wish to ascertain what focal length will give us a certain desired proportion of image to object with a given camera extension, the rule may thus be stated: Multiply the camera extension by the ratio (of object to image), and divide this by the ratio, plus 1." Thus, suppose we have a camera extension of 8 inches, and require a lens which will give us an image one-third the (linear) size of the object. We now multiply 8 by 3, getting 24, and divide this by 3, plus 1 (i.e., 4), getting 6 as the focal length of the lens required.

Monthly Foreign Digest

TRANSLATED BY HENRY F. RAESS.

TO USE OLD PLATES.

Some of us who have an economical turn of mind occasionally pick up "bargains" in old plates which have been on a dealer's shelf for a more or less length of time, usually more. Or we may have plates on hand for a long time and no opportunity to use them and not caring to buy a fresh lot. The plates may be faultless, then again they may have a tendency to fog. For plates of the latter description the following developer was suggested by a professional photographer:

English.		Metric.
3⅓ ozs.	Water	100 c.c.
15 grains	Metol	1 gm.
5 drams	Hydrochinone	20.0 gms.
1 oz., 5 drs.	Sodium carbonate	50.0 gms.
30 grains	Potassium bromide	2.0 gms.

The above formula is as it is given in the original article, but it would be practically impossible to either compound the developer according to this formula or to use it, evidently the decimal point was misplaced, even with ten times the amount of water the developer would still be very strong. In using this developer one should expose somewhat longer, at least double the time, used developer also may work better than fresh. The amount of bromide can be increased to 4.0 gms. (1 dram). In using the developer very strong it is said that the development is finished before the plate becomes foggy. Plates which had been in stock for several years yielded good results.

—*Photographische Welt,* Vol. 23, No. 3.

* * *

SPOTS IN BROMIDE PAPER AND THEIR CAUSES, BY PROF. VALENTA.

The following is a method for testing the causes of spotting in defective bromide paper. The presence of wood pulp in the raw stock sooner or later causes the print to become yellow. A five per cent. aniline sulphate solution applied to the back of the paper produces yellow spots if wood fibre is present. If a sample of the paper is treated with acetic acid and potassium ferrocyanide the presence of iron will be shown by blue spots, if the spots are brown, copper is present. If the above tests yield negative results the baryta coating should be examined by fixing a piece of the paper, washing and drying, then placed in dilute ammonium hydroxide, dried again and then resensitized with silver emulsion, this will show if the baryta is at fault.

—*Photographische Welt,* Vol. 23, No. 3.

* * *

COPPER BROMO-IODIDE INTENSIFIER.

To those who object to the poisonous mercury intensifiers the following is recommended:

English.		Metric.
8 ozs.	Water .	240 c.c.
3 drams	Cupric sulphate	12.0 gms.
15 grains	Potassium iodide	1.0 gm
40 grains	Potassium bromide	2.6 gms.

Dissolve the copper sulphate in one-half of the water and the other salts in the other half, mix and filter. Place the negative in this solution in daylight until it becomes bright yellow, then wash for fifteen minutes (no longer) then place in strong sodium sulphite solution containing some silver nitrate. Instead of the above sulphite solution a developer of the following composition may be used:

8 ozs.	Water	240 c.c
1 dram, 2 scruples	Hydrochinone	6.60 gms.
1 oz.	Sodium sulphite	30.0 gms.
2 drams	Sodium carbonate	8.0 gms.
6 grains	Potassium bromide	0.40 gms.

In the latter solution the plate becomes wine red.

—*Photographische Korrespondenz.*

PRESERVING SOFT RUBBER ARTICLES.

Mr. Berg, of Helsingfors, instituted a series of tests in order to determine the best way to preserve soft rubber articles like bulbs, tubes, etc. This investigation is of some importance to the photographer, especially the amateur, as it often happens that after a shutter has been put aside for a while and on using again the rubber tube or bulb has become hard and brittle. Berg according to the *Photo Revue*, 1909, page 8, found that in general a solution of aniline and phenol are the most suitable preservatives. The author noticed that rubber tubes which had been in a phenol solution for ten years without renewing the solution, were practically unchanged. The objects to be preserved should be placed in a sufficiently large vessel, taking care not to have bends or folds that are too sharp, and filled with a three per cent. phenol solution. This method is suitable for red and black soft rubber articles.

—*Photographische Rundschau*, Vol. 23, No. 5.

UTILIZING SPOILED NEGATIVES.

Negatives which either through wrong exposure or from improper handling are worthless, may be used in two ways. The plate should be left in the developer until completely blackened, then placed in a solution containing water 100 c.c. (3⅓ ozs.), potassium dichromate 1.0 gm. (15 grains), hydrochloric acid 1 c.c. (10 minims). When the plate has become white through and through, due to the formation of silver chloride, we have two methods to choose from. If the plate is dried without washing and then exposed for twenty to thirty minutes in a printing frame with a negative and developed and fixed we obtain another negative. Or if we wash the plate after the bichromate bath until all of the solution has been removed and then proceed as above we will obtain a positive instead. Ferrous oxalate developer is best for this purpose.

—*Apollo*, Vol. 16, No. 351.

* * *

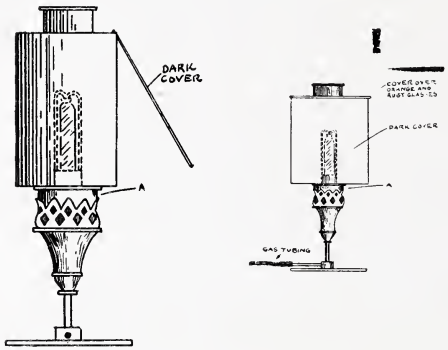


"WHERE THE TALES OF THE HUNT ARE TOLD O'ER AND O'ER."

Discoveries

[All readers of The Photographic Times are invited to contribute to this Department reports of their Discoveries for which we will allow One Year's Subscription, on publication of the contribution.—The Editors.]

Some months ago I used to develop by an oil lamp; fifty per cent. of my time was taken up in cleaning the aforesaid lamp, and the rest was spent in straining my eyes at the image coming up on the negative. Soon after I put in a Welsbach burner in my darkroom to print by but still my conditions in developing plates continued. Then one day an idea came to me. I had a bot-



tom (marked A in the diagram) soldered to the oil lamp so that it would fit exactly in the holder on the burner. When this was done, I could slip the lamp off the burner whenever I wished to. Of course, when I develop I turn the light down some as the full brilliancy might fog the plate. It is a very convenient arrangement and saves very much time.

J. A. Younger.



TO DRY PRINTS FLAT.

The prints as they come from the wash are placed in piles of twenty or twenty-five and superfluous water pressed out. Now a clean soft cloth—I use a tea towel made from a flour sack—is placed on any flat surface, and smoothed until no wrinkles are seen. Now the prints are placed *face down* on this, a large blotter,—or several small ones—is placed over all, and some slight weight placed on this. The weight wants to be distributed evenly. I just spread photographic magazines on top of the blotter. Let the prints dry this way.

If the prints are to be left unmounted, some further work will make them almost flat permanently. After they have dried as above, sponge them separately on the back with warm water, taking care to get no water on the emulsion. As they are sponged place them face down on a blotter and cover with another blotter, alternating a print with a blotter up to seventy-five. Then place a weight on them, not less than fifteen pounds, and fifty is better. This gives a print which has little tendency to curl.

By this method your old prints now curled up, can be flattened and made presentable.

Jay Burton.

A method of drying prints in thirty seconds without curling. Anyone may dry his or her prints in thirty seconds and they will not curl if they possess a home or studio heated with steam. When the prints have been washed take them one at a time and curl them around a steam heat pipe with the faces out. In less than half a minute the prints will be thoroughly dry and will be perfectly flat.

Corinne Newman.

A few days ago I had the misfortune to get the pressboards slides of plateholders wet, warping them so badly that they would not fit into the grooves. Being this way absolutely ruined I tried the following experiment.

First, taking off the strip of wood at the top, I placed them in cold water so thoroughly soaking that when taken out they were soft and limber. Then with a towel wiping all of the water off of the surface I placed them between blotting paper under heavy pressure until perfectly dry. After removing them, and rubbing the edges with a hard smooth surface (I used the handle of a table knife), found them to fit perfectly.

As I have never heard of this treatment before I thought it might be of interest to some of your readers in the discovery department.

W. G. WALLACE.

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As the writing on ordinary labels does not last long, no matter how careful one may be, I find it advantageous to make up a saturated solution of paraffine in turpentine and pour it over the labels and when it dries a serviceable coating of liquid-repelling paraffine is formed thus protecting the label from chemicals and damp fingers. This coating is transparent.

RALPH NEWMAN.

A RECORD BOOK.

The accompanying plan shows an excellent form for a record book of negatives. Beginners are often puzzled to remember the conditions of light and time required for a certain exposure, where if they would keep such a record one glance shows results obtained in previous work and is a guide for all time. Get a thin, sewed blank book, the size of your plateholders—as this will slip in between them easily—and rule each page similar to the cut, changing to suit your individual needs. Some may want a space for make of plate, but as I now use the same brand all the time, I have none such in my book. Where one must write "poor" under "result" he needs an extra space for "probable cause." If one always uses the same kind of developer, no space is needed for this entry, and the room required gives place to other remarks. A filing number for each negative is really necessary where one does quite a business, and it is always a help, even to an amateur.

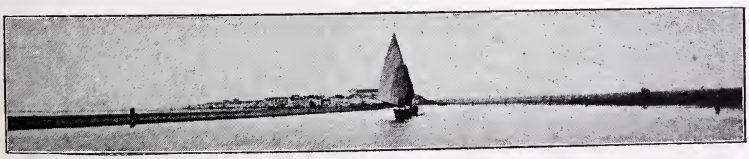
After one successful negative from a certain exposure, a glance shows necessary conditions for a second one.

From experience I know that a record book begun will prove so valuable in preventing waste of plates and at the same time such a help to the memory, its use will be continued. Each book filled becomes a helpful textbook to the photographer.

G. C. RUTTER.

SPECIMEN PAGE FROM RECORD BOOK

TITLE, FILING NO.	DATE	LIGHT	EXPOSURE	DIA.	DEV.	TIME	RESULT
Mrs. Jones' baby 261	3/6/'09	Light cloudy	1/2 Sec.	*f* 16	Pyro	10 min.	Good
F. H. Can's home 262	3/7/'09	Bright sun	1/25 Sec.	*f* 32	"	8 "	Fair
Mr. James' horse 263	3/8/'09	Dark cloudy	1/5 Sec.	*f* 8	"	12 "	Good
Landscape of road 264	3/9/'09	Bright sun	1/50 Sec.	*f* 16	"	10 "	Good



Items of Interest

TOPOGRAPHY SURVEYING.

Photo-topography, the method of constructing topographic maps, which consists of photographing the country from prominent points and then plotting the data so obtained in the office, since its successful introduction in the Rocky Mountain survey inaugurated in 1888, has been more extensively and practically applied in Canada than in any other country. In 1893 the method was employed in making a topographical reconnaissance for the delineation of the Canada-Alaska boundary in Southeastern Alaska, and since then it has been used exclusively on this work. The following brief notes on Canadian practice in photo-topography are taken from a recent paper by P. W. Greene before the Canadian Society of Civil Engineering.

The instruments employed on the Alaskan boundary survey are two, the camera and the transit. On account of the nature of the country and the climatic conditions encountered, both are necessarily of the simplest possible design. The camera consists of an outer mahogany box, inside of which is a second box carrying the lens, which can be moved backward or forward by means of a milled screw attached to the outer box. The plateholder fits into the latter. In operation, the inner box is moved back so as to come in contact with the plateholder, that end of the inner box, of course, being open, and the camera, having a constant focal length, is then focused and ready for exposure. The Zeiss anastigmatic lens used has a focal length of about 5.5 inches. An orange ray filter is employed to give sharp definition of distant objects, particularly mountain peaks. It has the additional advantage that it lengthens, and so makes easier to judge, the required exposure. Exposures are made by passing a slide in front of the lens by hand.

Two sets of cross-level bubbles, one on the side and one on the top of the camera, are provided, so that the apparatus can be used either horizontally or vertically. Instead of the ordinary type of finder, three small nail heads arranged triangularly on the top of the camera, with the vertex at the back, enable the operator to ascertain the field. The camera rests on a triangular base, identical with the base of the transit, so that both may fit the same tripod. The camera oufit complete, including case, seven plateholders, and fourteen plates, weighs about 19 pounds. The transit used is a very light three-inch instrument, reading to single minutes. The light, folding tripod, only 3 feet 4 inches long when extended, the transit, and case, weigh only 14 pounds. The only instrumental adjustment of the camera necessary is the adjustment of the level bubbles so that when the camera is level the plate will be perpendicular. Compared with most European instruments, the whole equipment is very simple.

A photographic survey is carried on necessarily in connection with a triangulation scheme, by means of which the positions of the camera stations are determined. The triangulation stations are so chosen as to form good camera stations. The qualifications of a satisfactory camera station are: (1) a good view of the surrounding country, unblocked by close or higher peaks; (2) that photographs taken from it shall contain points seen from other stations; and (3) that the intersection on any points to be plotted from two camera stations shall not be too acute. A judicious selection of suitable stations, to avoid both duplications and omissions, is the most difficult part of photo-topographic work and requires a thorough understanding of the methods of plotting and also of the practical difficulties met with in the field.

"A full climbing party usually consists of five men. On reaching the summit of a peak the observer and recorder immediately start on the camera work, while the men busy themselves gathering rocks for the cairn which supports the triangulation signal. The camera is levelled up as an ordinary transit, and after focusing is ready for exposure. A series of seven photographs is taken, including the complete round of the horizon, each photograph slightly overlapping the last. The points to keep in mind are that the camera shall always be focused as described and that it shall be level before exposing. The exposures vary from 10 to 60 seconds. A sharp peak or any well defined point is chosen in the field of each photograph, and this is sketched and briefly described by the recorder. He also records the exposure and the plate exposed.

"Frequently duplicate photographs are taken in certain directions and developed in camp. These give valuable assistance in the choice of future stations and also serve to indicate if the camera is working satisfactorily. When the photographic work is finished the transit is set up in the same place and the points mentioned above are tied in to some peak or station of known position, and thus the azimuth of all points in each photograph is known. By means of the sketches and descriptions, the points may be easily recognized on the photographs." The small transit is used only to tie in the camera stations. The triangulation angles are taken after the photographic work is completed, by means of a larger instrument and by accurate methods. When the triangulation signal is put up, the party is ready to descend. The most satisfactory signals are made of sheet iron in two-foot lengths, which are fitted together to a total length of ten to twelve feet. To this standard a large black and white flag is attached and the whole signal is erected as securely as possible in a cairn of stones. The time required to occupy a peak is about three hours.

Isochromatic medium plates, made by Edwards, London, are used on the Canadian survey. The whole season's supply is taken out in the spring and every possible precaution is taken for their preservation. With the exception of the duplicates already mentioned all plates are developed in Ottawa, at the Dominion Observatory. For purposes of plotting, double enlargements are made on bromide paper; the final prints are about 10 by 14 inches and are used unmounted.



OLD NURNBERG. *A. F. France.*

In the Canadian work all plotting is done by the original observer. Contour maps are made showing 250-foot contours. The number of prints plotted to the square mile depends on the accuracy required, the topography of the space between the points being sketched in from the photographs. The method of plotting is as simple as the field work. The first operation is to draw the "horizon" and "principal" lines on the prints. The former is so located that all points having a greater elevation than the camera station will show above it, and all lower points below. The principal line is drawn vertically through points in the center of the field of the camera. The location of these lines is indicated on the print by V-shaped projecting points, which result from carefully adjusted projecting teeth in the interior of the camera near the plate.

The plotting of the photographic records follows the plotting of the triangulation scheme. As has been noted, in taking the photographs from the stations of the triangulation survey certain known points in their fields are located by transit bearings. From these bearings the bearing of the principal line of each photograph may be laid down from the point on the triangulation map. Along the bearing of the principal line, the focal length of the camera is laid off, and through the point so obtained a perpendicular is drawn. The position of any point in the photograph may then be plotted as follows: the distance of the point on the print to right or left of the principal line is transferred by proportional dividers, set according to the scale of enlargement of the original photograph, along the right or left of the perpendicular to the bearing of the principal line on the paper, from the intersection of the two. A line joining the point so obtained with the principal triangulation point gives the bearing of the point whose position is to be plotted. The operation is repeated for the same point as shown on another photograph taken from another station, and the intersection of the two bearings gives the exact location of the point on the map. The angle of elevation or depression of the point above or below the camera station is obtained from a graphical scale plotted from calculations on distances on the prints and the focal length, and from this angle and the horizontal distance scaled from the map, the difference of elevation, and hence, the altitude, of the point is obtained.

In the Alaskan boundary survey the average climbs range from 4,000 to 7,000 feet. Both ascent and descent are made in one day. The climate in Southeastern Alaska is unfavorable for this kind of work, and there are, as a rule, only from 20 to 40 suitable days for work in a season. During a season a party will occupy from 15 to 30 stations, commanding an area of topography of from 500 to 1,500 square miles. The cost varies largely in different localities. Delville, the Surveyor-General of Canada, gives the cost of the Rocky Mountain survey of 1894, when the method was not so far advanced as now, as $7.50 per square mile. In this survey 15 to 20 points were plotted to the square mile. Delville's comparative figures prove undoubtedly that in mountainous countries no other method can compare favorably with the photographic method in economy.—P. W. GREENE, in *Engineering.*

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TO RENDER PHOTOGRAPHS TRANSPARENT.

Heat 10 parts (grammes) of paraffin and 10 parts (cubic centimeters) of linseed oil till the mixture begins to melt and dip the picture in it. Then place the picture between layers of blotting paper under pressure to remove any excess of the solution. Photographs treated in this way can be attached to glass by means of 100 parts (cubic centimeters) of a syndeticon (liquid fish glue) and 26 parts (grammes) of sugar. There are various kinds of paraffin, having different melting points ranging between 86 deg. F. and 140 deg. F. It is well, therefore, in order to obviate superfluous heat, to heat carefully, and only till the paraffin dissolves and combines thoroughly with the linseed oil.—*Scientific American.*

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FROM "PUNCH."

"English Boarding and Apartment House.—Darkroom—convenient for bathing."—*Daily Malta Chronicle.*

This is true modesty.

* * *

HIS TAKING WAY!

Artist: Are there any pretty scenes about here, my good man?

Native: Ay, there were some, but a photographer came and took 'em.

—*Photographic Dealer.*

* * *

MILD SARCASM.

Photographer: "Does that pose of your wife suit you, sir?"

Husband: "No; try to make her look a little more happy. She is going to send the picture home to her mother."

—*Photographic Dealer.*

Among the Camera Clubs

[Officials and other members of Camera Clubs are cordially invited to contribute to this department items of interest concerning their clubs.—The Editors.]

PHOTOGRAPHERS ASSOCIATION OF AMERICA.

The thirtieth annual convention of the Photographers Association of America, held in Milwaukee, July 12-15, was formally opened by President Proctor. Former presidents were called to the stage and Commodore Steffens was called upon for a few remarks after which the President's address, in which he spoke about the work accomplished during the year, was read.

The following committees were then appointed:-Committee on Progress of Photography: W. H. Rau, Philadelphia, Pa.; J. C. Abel, Cleveland, O.; J. W. Lively, McMinnville, Tenn. Committee on Resolutions: C. W. Hearn, Boston, Mass.; A. L. Bowersox, Cleveland, O.; Melvin Sykes, Chicago, Ill.

Mr. C. W. Hearn then introduced the report of the Committee on the Academy of Photography with a brief speech in which he traced the origin and growth of the French Academy of Painting and Sculpture, and of the Royal Academy of London, and outlined the objects and advantages to be derived from the proposed National Academy of Photography, a plan for the establishment and conduct of which was given in the committee's report, which was very full and complete. This report was accepted and referred to the Congress of Photography for further action.

At the Wednesday session, the reports of the Secretary and Treasurer were read and adopted, the latter showing the association to be in a flourishing condition, with a balance to its credit of $6,483.22.

A letter from B. J. Falk, relative to the Photographers Copyright League of America was read, and Mr. Falk and Mr. Pirie MacDonald were elected to honorary Life Membership in the association for their zeal in obtaining a better copyright law for the protection of professional photographers. A resolution of thanks was also ordered spread upon the minutes of the association and engrossed copies sent to each.

The session then passed into the hands of the Ladies' Federation, whose President, Miss Mary Carnell, then took charge, and spoke briefly of sex in business and the need of co-operation among women photographers. She then introduced Miss Lena McCauley, of the *Chicago Evening Post*, whose address on "The Art of the Hour" was attentively listened to.

In the evening Mr. George W. Stevens, Director of the Toledo Museum of Art, gave a talk on "The Place of Photography in Art." In this talk he traced the growth of art from the pictures of the cave dwellers on rocks and fragments of bone, through its Egyptian and Greek development, and down to the beginning of modern art with Cimabue and Leonardo da Vinci, and its further evolution to its present condition. He then spoke of the making of the artist, illustrating by Doré the statement that it was not a faculty to be acquired but came from within and meant more than the mere perfection of drawing.

At the Thursday morning session the Nominating Committee and committee on Place of Next Location were appointed and the committee on matters referred to the Congress of Photography made its report through Mr. Harris. This report took up the subject of the Academy of Photography, and stated that a committee of ten had been appointed to select the names of 100 members to form a nucleus for the proposed academy, the committee consisting of Mr. Lewis, Mr. Clarence Hayes, Mr. Phillips, Mr. Holloway, Mr. Steffens, Mr. Tyree, Mr. Hearn, Mr. Stein, Mr. Kneffle, Mr. Harris. The report was adopted, after

which Mr. A. F. Sheldon, Founder of the School for Scientific Salesmanship, spoke on "The Application of Scientific Salesmanship to Photography." The lecture was interesting and profitable and was enthusiastically applauded.

At the Friday session of the convention, Resolutions of Condolence on the death of Mr. Ralph P. Bellsmith were adopted and ordered spread on the minutes.

A certificate of Life Membership was presented to ex-President Frank R. Barrows and certificates of Honorary Membership to Messrs B. J. Falk and Pirie MacDonald.

The Committee on Place of Location then reported and several places placed in nomination, the final result of the vote being in favor of St. Paul.

The election of officers was next in order, and resulted as follows:

President—G. W. Harris.
First Vice-President—Ben Larrimer.
Second Vice-President—C. F. Townsend.
Secretary—W. M. Tyree.

The Committee on Resolutions then brought forward resolutions of thanks to the demonstrators, lecturers, and others who had contributed to the enjoyment and success of the convention, after which ex-President Proctor was presented with a suitable token of the appreciation of the association for his services.

The last session of the convention was held on Saturday, the first matter coming before it being the report of the Committee on Progress of Photography. In conformance with a recommendation of this committee it was decided to set apart $150.00 for the purchase of a gold medal to be awarded to such person or persons as shall, in the opinion of a committee appointed for that purpose, be entitled to the same for his or their work in photography.

The prize of $100.00 for the best novelty shown was awarded to Commodore Steffens for his artificial light.

A motion for the appointment of a committee to secure legislation requiring all photographers who make photographs for profit or gain to pass an examination was placed in the hands of a committee to be reported on next year.

The attendance at the convention was 1,800, and among the lecturers and demonstrators were Messrs. Hoyt, Ellis, and Endean, instructors in the Daylight School, and J. C. Abel and Ryland W. Phillips, both of whom gave interesting and instructive lectures. Coaching parties, theatre parties, and other outings had been arranged for and were most enjoyable and contributed largely to the success of the convention.



THE CAPITAL CAMERA CLUB EXHIBITION.

The Nineteenth Annual Exhibition of the Capital Camera Club was notable in several respects. During the few previous exhibitions there had been an apparent falling off in the interest and attendance of the public. This greatly dampened the ardor and enthusiasm of a number of the members and some even showed a decided tendency to abandon the exhibitions. It was alleged that there was a waning interest in pictorial photography; that the old tripod camera, with its greater cost of maintenance, had made its devotees more painstaking and studious; that the development of the hand-camera had given birth to a vast army of button pressers who cared nothing for the pictorial side of photography but were only interested in making photographic memoranda; thus there were none to replace the old workers as they dropped away. It was rejoined that the fault lay with the members themselves; unless they felt interest and enthusiasm in the exhibition it would not be possible to arouse an interest in others; if prints of sufficient merit were hung there would be no lack of spectators. It was determined that the record of the Capital Camera Club in having a great annual exhibition each year since its foundation should not be broken but, if possible, the coming exhibition should surpass all others both as to the quality of the prints and the attendance.

A large exhibition committee was appointed which at once began to work energetically. So well was the work done and so great was the enthusiasm aroused that an unusually large number of prints of a high quality were submitted.

It is always difficult to arouse interest in

any special exhibit of this kind in Washington because there are so many interests to occupy one's time. The Corcoran Art Gallery, where the exhibitions have been held for a number of years passed, is some little distance from the street cars and in a somewhat out-of-the-way place. Yet when the exhibition opened on Saturday, May 7, a very rainy and disagreeable night, there was a very large attendance, larger than for many years, and no doubt many were kept away by the inclement weather and if the night had been pleasant it would have been the largest first night in the history of the club.

Out of the prints submitted nearly three hundred of a high artistic quality had been selected and hung. The members of the club were well represented and many members of other clubs also exhibited. It had the appearance of a national, rather than a local, exhibition. By many it was thought the standard was higher than at almost any previous exhibition. Some of these prints resembled more old etchings and paintings in monochrome rather than photographs.

At the meeting in May all the old officers were re-elected with the exception of secretary and treasurer, Mr. E. G. Sickler and Mr. W. C. Babcock, being elected to these offices respectively. The finances of the club are in a most excellent condition, quite a large sum having been received from some entertainments. The club is in a most flourishing condition.

FRANK W. VEDDER.



GREATER MONTREAL CAMERA CLUB, MONTREAL, CAN.

In announcing the election of Mr. A. H. Ward as president of this club, we are to be congratulated.

Mr. Ward's personality, enthusiasm, and love of photography, with his knowledge of photographic supplies, gained from years of service in the manufacturing with Wellington and Ward, manufacturers of the well known "Wellington" goods, particularly fits him for this position, and although thoroughly understanding the manufacturing of supplies Mr. Ward is purely an amateur photographer, and one who loves the "hobby," ever ready to spend time to demonstrate and help the beginner, as well as the more advanced worker. His enthusiasm and activity will be a stimulant to the club, and the "Drone" is pretty sure to become infected, and turn out an effective, happy worker.

While mentioning the "Drone" it occurred that possibly some of the secretaries of older clubs might be able to give their experience and hints in these columns as to "How to convert or Cure a Drone." I believe "quality" and not "quantity" in numbers is what means success to the clubs. We all like to meet the "Real" ones.

Success to the Clubs,

H. E. ALLEN, *Secretary.*

Realizing that the Detroit Camera Club is too young to have an exhibition of their own, they have secured the prize collection of the Round Robin Guild which they exhibited at the Detroit Museum of Art during the month of July. Much interest was displayed by the art lovers and photographers in viewing this attractive collection.

The club expects to have an exhibition of the work of the members next spring.

C. J. SCHAUER, *Secretary.*

NEWARK CAMERA CLUB, NEWARK, N. J.

A Lantern Slide Competition among the members is now being held. All slides to be in the hands of the committtee on or before November 14th. The club medals will be awarded and a special medal to the member having the greatest number of slides accepted by the American Lantern Slide Interchange for set of 1911. The Lantern Slide Exhibition will be held in Wallace Hall, Y. M. C. A. building, November 28th.

A RELIABLE REMEDY.

Youthful-looking Young Man (examining first print of his portrait): "Is there no way of making my moustache a little more prominent?"

Photographer: "Oh, yes; come to me again in five or six years' time!"

—*Photographic Dealer.*

Photographic Reviews

"WITH OTHER PHOTOGRAPHERS", BY RYLAND W. PHILLIPS, ROCHESTER, EASTMAN KODAK COMPANY.

In preparing this highly practical and beautifully illustrated book Mr. Phillips has rendered a very valuable service to the American Photographer.

It is unlike any other book on a similar subject, as it not only gives the finished result in each case, but also a photograph of the studio in which the picture was made, showing its setting, the arrangement of the accessories, the lighting, etc., then, a crude print from the negative without retouching or other manipulations; and finally the finished picture, in many cases showing the matting, the mounting, and the final finish.

This comes pretty near to taking the reader right into a man's gallery and demonstrating there for him just how his best pictures are made. It was a very ingenious idea of Mr. Phillips, and it certainly makes his book highly valuable, and entirely practical.

He also gives some account of each man and woman photographer whom he selects for illustration, including a description of his own method of "brush or local development," which is well illustrated on an accompanying page by pictures of his own. But we are particularly charmed by Mr. Phillips' "Portrait of Miss B.," which serves as a very beautiful frontispiece to the handsome volume.

He treats of A. F. Bradley, of New York, "known as the man who photographs New York's 'four hundred'"; E. B. Core, also of New York City, and Rudolph Dührkoop, of Hamburg, Germany, who is probably the most talented portraitist treated of in the entire volume.

John H. Garo, of Boston, one of the most artistic photographers of the country is illustrated, as is Morris Burke Parkinson, also of Boston; Clarence Hayes, of Detroit, Michigan; William Shewell Ellis, of Philadelphia, and a number of others equally as well known.

The ladies are by no means neglected, for he includes examples of Miss Mary Carnell, of Philadelphia; Miss Belle Johnson, of Monroe City, Mo.; Miss Frances Benjamin Johnston, of Washington, D. C.; and Mrs. Sarah F. T. Price, of Philadelphia.

Of course there are a good many names which are conspicuous by their absence; but such is inevitable in a work of this kind. There are also some names included whom another writer might have left out; but that, again, is where the personal element enters in.

The book should have a page of contents or an index, as a matter of convenience; but it is beautifully printed on tinted paper, and is tastefully bound. It will be on sale by the photographic trade generally, at $2.50 per copy, and will be sent postpaid on receipt of that amount by the publishers of this magazine.

⚜ ⚜ ⚜

THE BRITISH JOURNAL PHOTOGRAPHIC ALMANAC, 1911.

The stupendous task of preparing for publication 25,000 copies of a volume of over 1,000 pages (a total weight exceeding thirty tons) compels the publishers respectfully to request that orders for advertisements and copies be placed at the earliest possible occasion. The 1911 issue will be the jubilee issue of the *British Journal Photographic Almanac,* and after fifty years it still has the largest circulation of any photographic annual in the world. It is sold out completely every year. Last year the American edition was not equal to the demand. The regular amount was imported from London, but

the demand was abnormal, not only was the entire edition sold out, but we borrowed from dealers all we could reach, several hundred, and were still unable to supply the demand, and in fact the mails even now call for copies which we are unable to supply. This year we will have an extra large edition so that we feel confident of anticipating all demands.

The British Journal Photographic Almanac is well called "The Almanac of the World," and has also been entitled "The Market Place of the Photographic World."

It is to advertisers that we now appeal, and we are ready to accept advertising matter, and from now until the first of October we desire to have all advertisers who wish to reach over the entire photographic world send us their matter. All matter that we receive up to no later than September 20th we can receive proofs from the London office. Therefore, we now ask that you give this your consideration and not delay. Let us have the same at once as we wish to avoid the hurried rush at the closing time. The charges for advertising will be the same as in previous years. Full page, $18.00; half page, $10.50; quarter page, $6.25; three page, $45.00.

Trusting we have your early advice on this matter, we are

Yours very truly,

GEORGE MURPHY, INC.

⁂ ⁂ ⁂

Lehrbuch der Projektion, by Dr. R. Neuhauss, 2nd edition, 1908, 71 illustrations. Published by Wilhelm Knapp. Halle a.S., Germany. Price, Mk. 4.0.

The author goes thoroughly into the subject of propection, beginning with Father Kircher's apparatus of 1671 to the latest form of lantern; the various kinds of lights, condensers, and screens; three-color projection by different systems; the projection of stereoscopic and of opaque objects; moving pictures, scientific and microscopic projection and dissolving views.



REFLECTIONS. *Negative on Imperial Non-Filter Plate. G. Gennert, Agent.*

Trade Notes

[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—The Editors.]

WHAT THEY SAY ABOUT "PHOTOGRAPHING IN OLD ENGLAND."

The *Montclair Herald,* of Montclair, N. J., where Mr. Adams has his winter home, in a two column review of the book in which they quote freely from it, goes on to say:

"Mr. Adams is a recognized authority on both sides of the Atlantic. On the request of his publishers, The Baker & Taylor Company, of New York, who published also his other works, these letters have now been collected, revised, and enlarged, and, together with much additional matter and many new pictures, have been made into a very handsome and interesting book."

The *Montclair Times* says: "Mr. Adams is a well-known expert with the camera, and his pictures are very beautiful and give great distinction to the book."

The White Mountains Republic-Journal, of Littleton, N. H., where Mr. Adams has his summer home, writes that "Mr. Adams is the very best authority on the art of photography. He is also a fluent writer, and the combination of this ability is in evidence in the book."

The Littleton Courier says: "It is a volume which will be read with delight by those who have traveled over the same historic ground, the pages being impregnated with the spirit and breath of this romantic and picturesque land. Mr. Adams, as is well known, is a master photographer and nearly all the illustrations are made from photographs which he took on the trip. The descriptive writing, in which Mr. Adams so excels, is full of color and delightfully appreciative, though in the preface he modestly disclaims all pretence at literature. Like his other books, the volume is marked by literary style."

The Rev. F. C. Lambert, writing of the book in *The London Daily Telegraph,* says: "The poet has told us that it is good for us to try and see ourselves as others see us. This may in some measure be done in an exceedingly pleasant manner by turning to a new book, 'Photographing in Old England,' which just reaches me from America. It is from the pen of Mr. W. I. Lincoln Adams, editor of the Photographic Times, of America, etc., and is illustrated largely by reproductions of the author's photographs. The author, in a series of nine letters, describes his impression of Windsor to Oxford, Shakespeare's country, land of the Doones, etc., in an unaffected manner, which at once captivates one's sympathetic confidence in his sincerity. Having read the book from cover to cover, I cannot refrain from expressing the hope that the author will pay us a second visit, and that he will have more time at his disposal. I gather that his visit to the English Lakes was of a most fleeting kind and that it was in weather unfavorable to photography, so he had to buy rather than take his own photographs. 'It was well I did so, for the rain which usually falls some time, at least, during every day in English Lakeland, made no exception of this day.' That it rains most days in the Lakes is, I know, a common, but wrong, impression, which I would correct on behalf of brother camera workers. I have spent half-a-dozen summer holidays in the Lakes, and find that though it is a rainy part, it is seldom that one cannot get something with the camera every day. On my first visit to the Lakes we had not a drop of rain for three weeks. I can quite understand Mr. Adams being somewhat disappointed with this part of England, for a long day's bad weather in this country is terribly depressing, and everything seems dead and dull. But one has to

spend at least a week and have plenty of sunshine to catch the spirit of the 'everlasting hills' before one begins to see the beauty and color delicacy of the scenery."

☆ ☆ ☆

"PHOTOGRAPHING IN OLD ENGLAND."

The above is the title of a handsome 4to volume, cloth, decorated, full gilt, that reached us recently. The sub-title reads: "With some snapshots in Scotland and Wales." It is illustrated with a wealth of reproductions of handsome photographs; and, in addition to the instructive text, which takes the form of letters from a traveler, there is a chapter giving practical hints and suggestions to those intending to do photographic work on a like tour abroad. The author, W. I. Lincoln Adams, is well known to the photographers of the country as having long been the editor of THE PHOTOGRAPHIC TIMES, in fact, the chapters making up the book were written as letters to the readers of that magazine in 1909, and published therein, together with most of the illustrations. The book is one that will appeal to all photographers and particularly to those interested in England or in trips through that country. The price is two dollars and fifty cents. Published by the Photographic Times Publishing Association, 135 West Fourteenth Street.

—*Camera Craft.*

☆ ☆ ☆

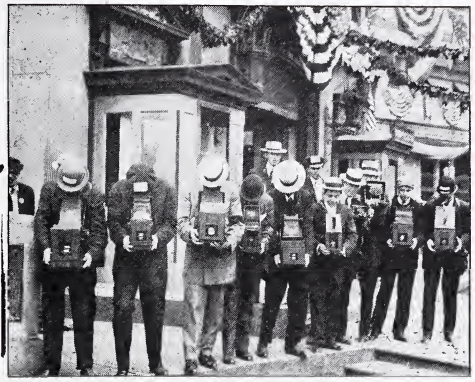
We beg to further advise that the Agfa "Book of Photographic Formulæ" will be forwarded upon receipt of label found on the wrappers of any of the well known "Agfa" products and 10 cents (silver or stamps to pay wrapping and postage), by the Berlin Aniline Works, 213-215 Water Street, New York.

☆ ☆ ☆

At the National Convention, held in Milwaukee last month, the "Cooke Lens Souvenir" was a beautiful photograph of the Metropolitan Tower, made with a Cooke Lens. The detail to the picture is grand.

☆ ☆ ☆

For hot weather troubles Cramer plates are unsurpassed.



On the return of Colonel Roosevelt from abroad, on June 18th, the newspaper "boys" were very much in evidence as is shown by the accompanying picture. Notice the police passes in their hats and the Graflex in their hands.

☆ ☆ ☆

Some of our esteemed contemporaries are having a good deal to say about the relative value of their publications as advertising mediums. We prefer to let our own advertisers speak for us on this subject. We, therefore, make the following literal quotation from a letter just received from an advertising patron who seems to be satisfied with the material results he has obtained in our magazine:

"Enclosed please find copy for a new ad. * * * * The returns from the other advertisement have been *more* than satisfactory, and our business has been increased to such an extent that it has been necessary to further increase our capacity for work, and add more help. To say that we are pleased is putting the matter in a mild light." * * * *

A circular from another contemporary urges dealers to place orders for copies *on sale,* as all unsold copies are "returnable." Now we think our readers will bear us cheerful witness that we are not given to using our space in boasting about our circulation. But in this connection we do wish to say that all copies sent to news, or other dealers by us are sold outright, and are not returnable. Our entire edition each month, with the exception of the few copies (less than a hundred),

which are retained for binding, filing, etc., go into immediate and permanent circulation. None are returned, or are "returnable."

☆ ☆ ☆

A short time ago we received from G. Gennert a sample box of the Imperial Non-Filter plate for experimental tests. This is an orthochromatic plate with which is incorporated a light filter in order to secure in a greater degree the advantages of orthochromatism without unduly lengthening the exposure. The emulsion is a very rapid one and the plate is especially suitable for landscape or outdoor photography, where the greater actinic power of the blue rays prevents the proper rendering of greens and yellows.

The plates were used in the course of a photographic ramble without lengthening the exposure or using a ray screen, and were treated in a stock M.-Q. developer without any special precautions, and the results obtained on all were satisfactory. The effect of the incorporated filter was shown in the negatives by the presence of clouds even in cases where dense foreground shadows necessitated rather lengthy exposures, and the plate proved to be one which can be recommended to the photographer who is artistic and ambitious to attain results beyond those of the average amateur.

☆ ☆ ☆

The fastest trains are brought to a standstill, running horses are arrested in action without a blur, flying birds may be photographed on the wing, athletes are caught in mid-air with the 1A Speed Kodak; in fact, nothing moves too fast when used at its highest speed. When fitted with a Zeiss-Kodak Anastigmat Lens it makes an ideal instrument for all-around work.

☆ ☆ ☆

As a reminder of the happy hours spent on the lake or river or at the seashore, send a Velox postcard print of the flashlight of the camp fire or the snapshot of the bathers. It will be a pleasant recollection.

☆ ☆ ☆

Prints mounted with Higgins' Photo Mounter have an excellence peculiarly their own. For sale by all photo dealers, stationers, and dealers in artists' materials.

We are in receipt of an excellent assortment of mounting boards and papers kept in stock by the Photo Crafts Shops, of Racine, Wis. Many of the cards and papers are suitable for sensitizing. For the discriminating an excellent opportunity is afforded to arrange some decidedly artistic mountings. On some of the cards deckle edges may be obtained. Besides the stock of cards carried the Photo Crafts Chops make excellent chemical preparations such as toners and sensitizers, which are worth inquiring about. Write to-day.

☆ ☆ ☆

Capable of the finer quality of work and a lens well within the reach of the conservative buyer, is the Voigtländer Dynar *f*6. Of new design and compact construction and extremely light and anastigmatic. Burke & James, 617 Jackson Boulevard, Chicago, Ill.

☆ ☆ ☆

For accurate, exact work under all conditions with clamps and nuts arranged for convenience and easy of adjustment the Empire State No. 2 will be found the most sensible of view cameras. It has double swing, reversible back, rising and falling front, and an automatic bellows support. Prices include case and holder. Write for catalogue. Rochester Optical Division, Rochester, N. Y.

☆ ☆ ☆

The Art Photo Co., Springfield, Mass., has been incorporated to make photographic supplies, etc.; capital, $25,000. The president is F. Moule, New Haven, Conn., and vice-president, R. H. Lewis, Hartford, Conn.

"WITH OTHER PHOTOGRAPHERS"

This handsomely illustrated book by Ryland W. Phillips, with a hundred beautiful plates, and practical descriptions of just how they were made, sent postpaid by mail on receipt of $2.50 by

THE PHOTOGRAPHIC TIMES PUBLISHING ASSOCIATION : :
135 West 14th St., N. Y. City.

Classified Advertisements

Advertisements for insertion under this heading will be charged for at the rate of 25c. a line, about eight words to the line. Cash must accompany copy in all cases. Copy for advertisements must be received at office one week in advance of the day of publication, which is the fifteenth of each month. Advertisers receive a copy of the journal free to certify the correctness of the insertion.

Rates for display advertising sent on application.

THE PHOTOGRAPHIC TIMES PUBLISHING ASSOCIATION, 135 W. 14th ST., NEW YORK

GEORGE B. CARTER, President. D. RANDOLPH COOK, Secretary and Treasurer.

JEWELRY WITH SEMI OR REAL ENAMEL MINIATURES



Any photograph reproduced
Pretty articles for presents
Semi-enamel enlargements
(Patent Noveity)
Photographic enlargements

No. 4 catalogue, English edition, with retail prices.
No. 5 catalogue, English edition, without prices.
Catalogue Price List sent free on application to tradesmen.

State exactly the desired edition.

Julius Schloss & Co., FRANKFORT on MAINE 21 **Germany.**

BODINE'S

Photo Kwality Kounts Specialities

French Pictorial Lens. For thase beautiful soft pictures which take the prizes. Speed F5. In cells to fit standard shutters. Price $5.00
Monochrome Lens. Save plates and films. A long felt want for the field worker. Complete with leather case.$1.00
Iron Toner, Copper Toner, Multi-tone, Kallitype, Sepia Self-toning and Blue Print Sensitizers. Art Mounting Papers and Boards. Papers for Sensitizing.
Headquarters for Graflex Cameras. Trade in your old machine in part payment for a new 3A Graflex complete with 5 x 7 Anastigmat Lens. Speed F5.6. $100.00. 3¼x4¼ Auto Graflex with 4x5 Anastigmat lens. Speed F5.6. $77.50

SHIPPED EXPRESS PREPAID.

Other styles at proportionately low prices.
Bromide Enlargements, Copying, Coloring, Printing, Developing and special work of every description.

COMPLETE CATALOGUE FREE

THE PHOTO CRAFTS SHOPS
Department D. Racine, Wisconsin.

NORMAN PAPERS

Anti-trust manufacture. Made on honor. Yield photographers magnificent results. Price is right and is express prepaid. Write on your letter-head for free sample and copy of the Norman Photographer

Amateur photographers send 10c for samples, 4x5 or cabinet. Fifty grades and surfaces.

Norman Photo Paper Co., Rochester, N.Y.

SPECIAL SUMMER SALE

Three hundred Exchanged Cameras, all extraordinary bargains. Reflex, Graflex, Anschutz, Kodaks, etc. Big bargains in Anastigmat lenses.

Send for Special Bargain List.

NewYork Camera Exchange, 109 Fulton St.

ART STUDIES—Photographs from Life Models. Finest collection for artists and art lovers. Illustrated catalogue sent free on demand. C. KLARY, 103 Avenue de Villiers, Paris, France.

FREE—A 14k FOUNTAIN PEN (worth $1), and 10 other useful articles, with each membership. This offer holds good only while they last—first come, first served. Send a stamp to-day for the biggest offer ever made by anyone. CORRESPONDENCE CAMERA CLUB, Box 61, HELMETTA, N.J.

VIEWS MADE INTO PHOTO-GELATINE

POST CARDS

AND SOUVENIR ALBUMS
FINEST AMERICAN MADE

The Albertype Co., Brooklyn, N.Y.

LEARN PHOTOGRAPHY

EARN $20 TO $50 A WEEK — 3 COLOR WORK — PHOTO-ENGRAVING — ESTABLISHED 16 YEARS

Only Colleges in the world successfully teaching these paying professions. Endorsed by International Assn. of Photo-Engravers, and Photographers' Assn. of Ill. Terms easy; living inexpensive. Positions secured for graduates. Write for catalog; specify course interested in.

Illinois College of Photography, or Bissell College of Photo-Engraving, L. H. BISSELL, President.
967 Wabash Ave., Effingham, Ill.

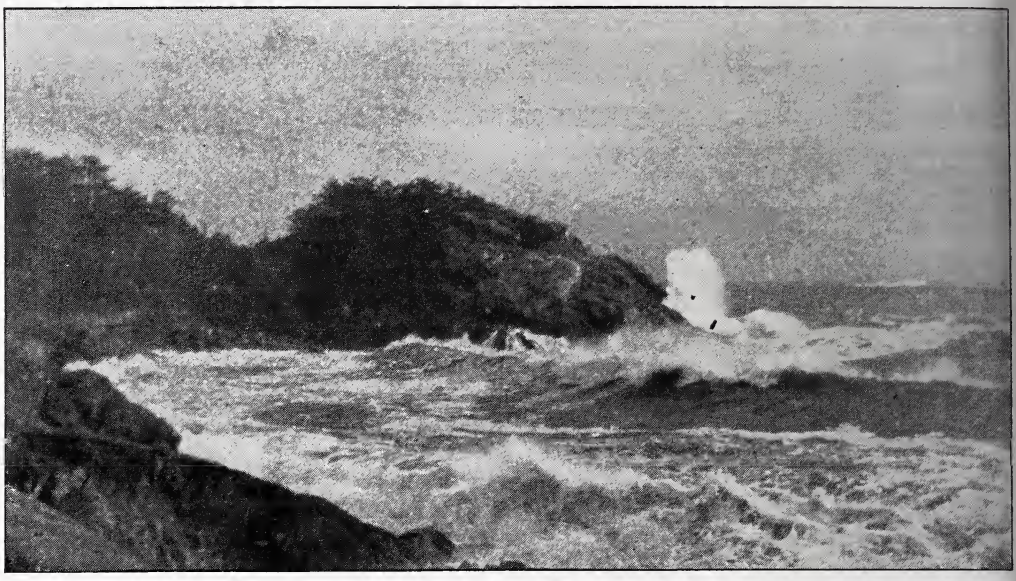
PHOTOGRAPHS AND NEGATIVES

OF EDUCATIONAL VALUE (*scientific or microscopic*) WANTED IN QUANTITIES.

SEND LISTS, SAMPLES AND PRICES TO —

S. EMERSON — CARE — PHOTOGRAPHIC TIMES

Eastman Kodak Company
ROCHESTER, N. Y., *The Kodak City.*



AFTER THE STORM.—Photo by Lizzie M. Peabody, Manchester.

MADE WITH A BROWNIE.

The seascape reproduced herewith was made with a Brownie Camera and is a forceful demonstration of what can be accomplished with this little cousin of the Kodak.

Like the Kodak, the Brownie is a thoroughly reliable picture-maker, and its extreme simplicity appeals to many.

The following article, reprinted from "American Photography," sets forth the prize winning possibilities of the Brownie Camera in the hands of the serious worker.

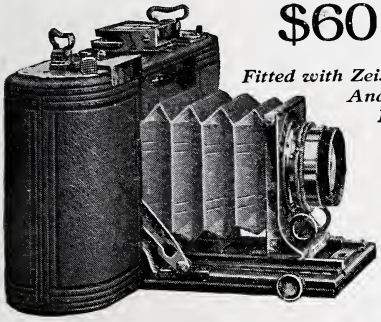
A BROWNIE TRIUMPH.

We have at various times in the past received letters from our less-advanced readers, asking us to establish in our monthly competitions a special class for beginners. These requests have been based on the asserted fact that our prizes are monopolized by advanced workers, well equipped with apparatus, and by long experience enabled to do high-grade work. We have never seen fit to accede to these requests, because we have felt that free and open competition is the best stimulus to progress; and we have also failed to observe any preponderant ability to win prizes on the part of our more advanced contributors. Since awarding the first prize last month, we are informed by the maker that this picture was taken with a Brownie camera, and lest some may be tempted to say that it was a chance snapshot, we will remark that the maker had photographed this scene a number of times, but considered this print her best effort at this particular spot. The incident, we think, completely overturns the arguments of those who desire a beginners' competition. The Brownie is by no means an expensive camera, and if an amateur with this instrument can win first prize in a competition participated in by several scores of our readers, including many well-known pictorialists, it is one more proof that native ability will always insure success. In the hands of one who loves photography and nature, even a Brownie camera will win prizes, and without this enthusiasm the most costly lenses and apparatus are useless to their possessor.—*American Photography.*

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

THE NO. 1A SPEED KODAK.



$60.00

Fitted with Zeiss-Kodak Anastigmat Lens.

This compact little instrument combines Kodak convenience and simplicity with highest efficiency in speed photography. As its name implies, it is designed for speed work, but it is also suitable for slow instantaneous, bulb or time exposures. It is fitted with a focal plane shutter, simple in control and operation, working at the extraordinary speed of 1-1000 second when desired.

The fastest trains are brought to a standstill with the 1A Speed Kodak ; running horses are arrested in action without a blur ; flying birds may be photographed on the wing ; athletes are caught in mid air—in fact, nothing moves too fast for this type of Kodak, when used at its highest speed.

Now, in regard to speeds. On the top of the Kodak is a metal plate giving a table of the different speeds possible by setting the shutter on different tensions in connection with different shutter apertures. For example: to take an exposure in 1-1000 of a second the tension indicator should be set at 6 and the curtain or shutter aperture indicator should be set at 1/8. This highest speed is only necessary when the most rapidly moving objects are being photographed and the light is brilliant, and speeds slightly slower should be used for average work.

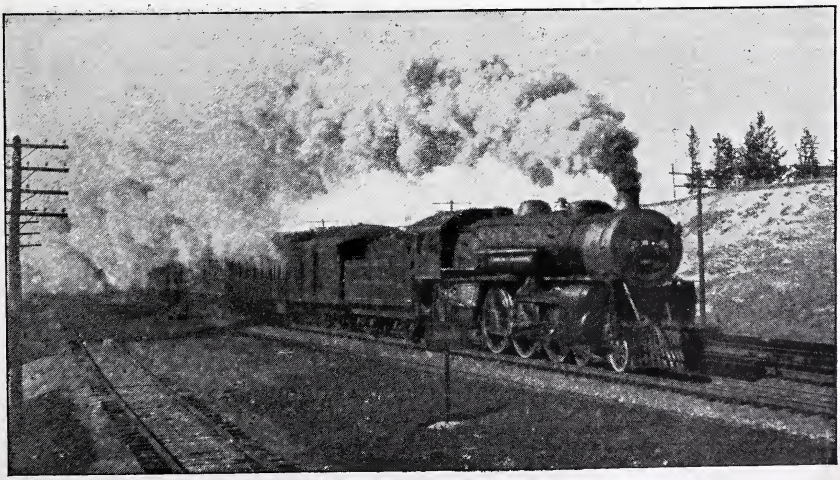
Another advantage of the No. 1A Speed Kodak is that with this type of Kodak slow speed snap shots may be made. By using a low tension and wider aperture full timed negatives are secured even though the light is weak or cloudy. It makes every day a Kodak day.

The 1A Speed Kodak does all that other Kodaks do in addition to features, which are alone incorporated in Speed Kodaks.

This Kodak, when fitted with a Zeiss-Kodak Anastigmat lens, makes an ideal instrument for all around work, but other high grade anastigmats may be used when desired.

EMPIRE STATE EXPRESS at mile-a-minute speed—photographed in 1-1000 second with the

No. 1A Speed Kodak.



Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

RACING HORSES photographed with the

No. 1A SPEED KODAK

1-1000 second exposure.



The 1A Speed Kodak makes pictures 2½ x 4¼—a size and shape that adapts itself nicely to portraiture as well as to indoor and outdoor composition of all kinds.

Buy a 1A Speed Kodak and be prepared to photograph everything of interest that comes within your range. Let the dealer show it to you.

OUTDOOR FLASHLIGHT.

Eastman Flashlight Cartridges or Eastman Flash Sheets may be used to advantage during the summer nights out of doors, especially on summer vacation trips that lead to camp life.

The night scenes around the camp fire are artistic and pleasing to the eye, but of course cannot be photographed without a stronger light than fire-light.

Some night, after the camping party is settled about the camp fire, set up your Kodak directly back of one of the party to shield the lens from the direct rays of the fire. Get back far enough to take in the entire group and as much of the immediate surroundings as will add interest to the picture.

Then fasten a flash-sheet to the end of a three foot stick and pass it to the person between the fire and the Kodak, asking him to lay it in the fire directly in front of him with the aid of the stick. Request the entire party to hold their respective positions during the short interval the flash sheet is burning.

There will be a bright actinic flash which will light up the faces gathered about the fire with a firelight effect and record the picture on the film.

Two things to remember are to open the shutter just previous to the prearranged signal for the flash and to have the Kodak in a position shielded from the direct rays of the flash to prevent halation.

Flash Cartridges may be used instead of flash sheets if more desirable, and as exposures with Eastman Flash Cartridges are instantaneous it is not necessary for the camp fire group to hold its pose.

There are other outdoor applications for flashlight effects, and the one here described is well worth a serious effort.

After the negatives are secured, of course, you will print them on Velox, and for effects of this kind a mellow or warm tone highlight is very desirable. Royal Velox is coated on a buff colored stock and is just the thing you need to preserve the firelight effect.

The dealer has Eastman Flash Sheets and Eastman Fash Cartridges as well as Velox paper. Remember the grade—Royal Velox.



Picture your outdoor days on

VELOX POST CARDS

and mail them to your friends

They have Velox Quality.

Nepera Division,
EASTMAN KODAK CO.
ROCHESTER, N. Y.

A perfect developing agent of remarkable vitality is

ENOL



For use in combination with hydrochinon.

Enol-hydrochinon developer keeps well and does not deteriorate rapidly when in use. An excellent developer for both negatives and prints.

EASTMAN KODAK CO.
ROCHESTER, N. Y.

All Dealers.



DAY'S WHITE PASTE

is scientifically prepared especially for fine photography and art work.

NEVER SPOTS because it is absolutely neutral—cannot injure the finest paper or fabric.

NEVER WRINKLES because it is milled to the smoothness of a cream, the fineness of the particles insuring its

PERFECT ADHESIVE QUALITY

Remains in perfect condition until wholly used up, which makes it the cheapest you can buy in addition to your getting more in a package.

DAY'S ½ pint, 1 pint, and 1 quart Jars, hold full 10, 20 and 40 ounces—not 8, 15 and 32, respectively. You get most for your money in the 6 lb. and 12 lb. pails. 6 lb. pail, $1.00.

FREE SAMPLE SENT ON REQUEST.

DIAMOND PASTE CO., 70 Hamilton St., ALBANY, N. Y.

The Sylvar Lens



SERIES III F 6.8

An inexpensive Anastigmat with the efficiency of the most costly.

SYLVAR CELLS Fit all Standard Shutters and show a wonderful improvement in your results. Ten days free trial. Send for circular.

G. GENNERT

New York **Chicago**

IMPERIAL N. F. PLATES



A REPRODUCTION

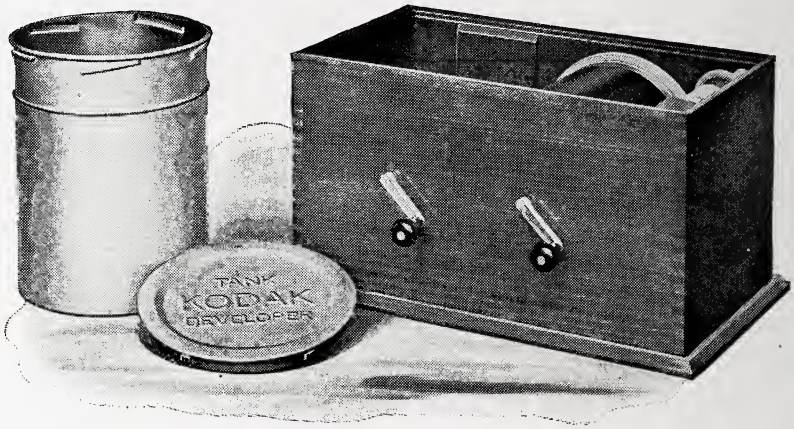
Yellow label, green lettering, and brown box cover, made with an

Imperial Non-Filter Plate

Notice the exceptional rendering of color values without a ray filter.

G. GENNERT

New York **Chicago**



Protect the Kodak quality of your Kodak negatives by developing them in

The Kodak Film Tank

Easily operated in full daylight with perfect results.

EASTMAN KODAK COMPANY,

All dealers. ROCHESTER, N. Y.

HAND COLORED

Local View Post Cards Made to Order



Made from any fair photo and delivered in 2 to 3 weeks . . **$7.20** for 1000

The Best made in America

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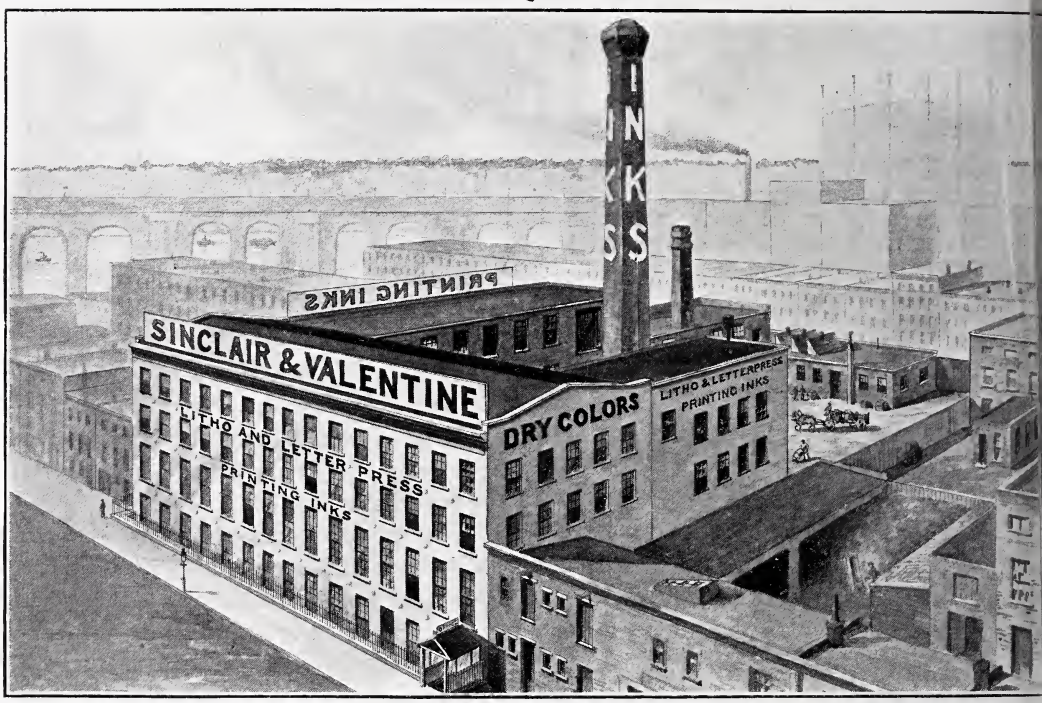
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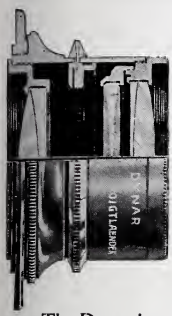
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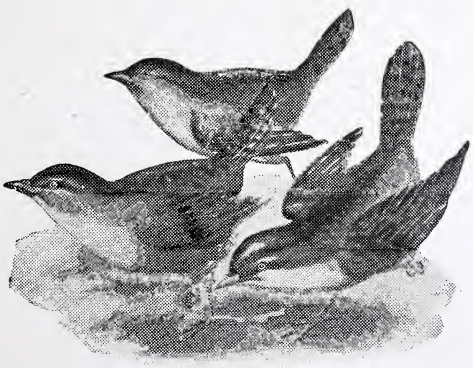
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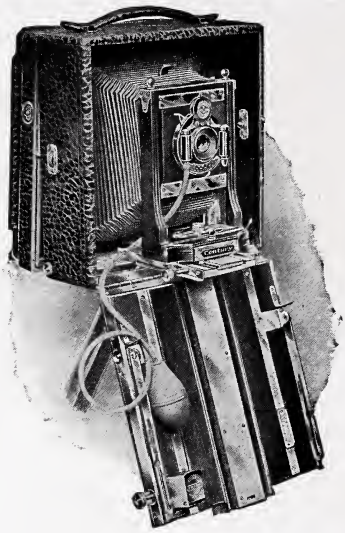
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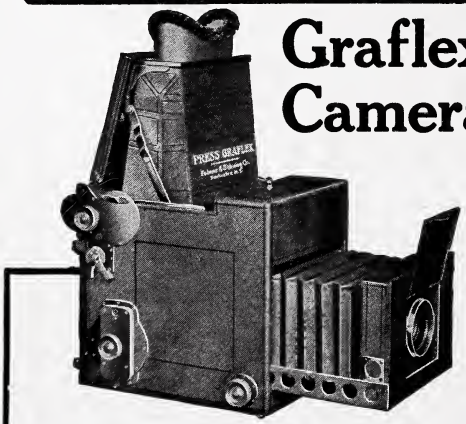
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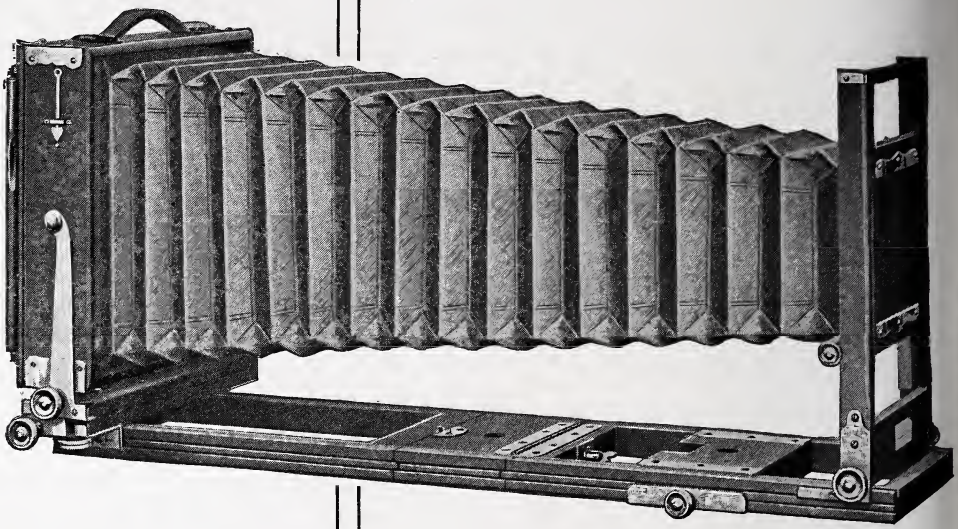
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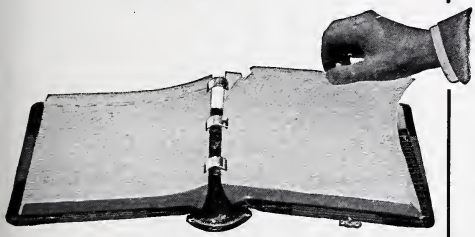


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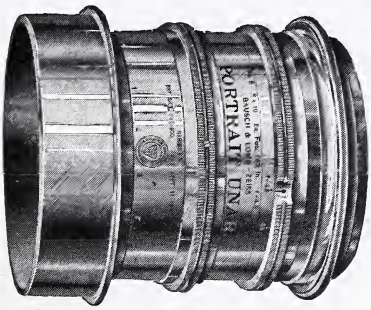
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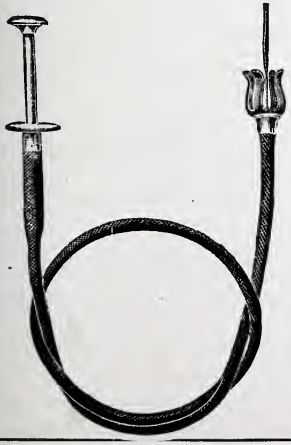


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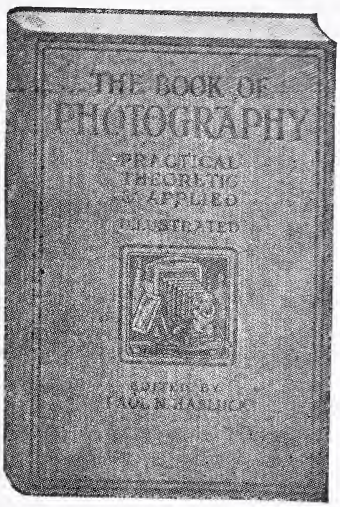
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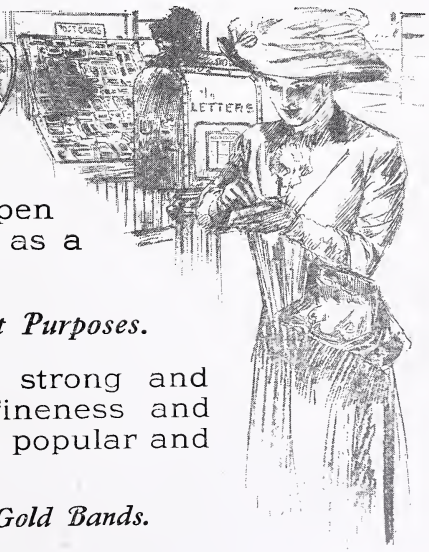
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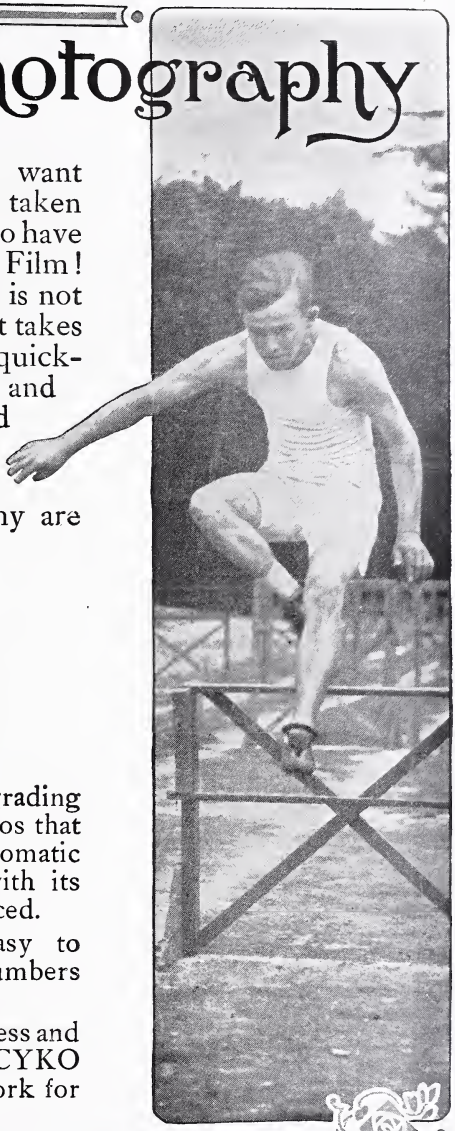
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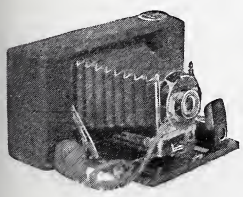
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WET DAY ON THE BOULEVARD. (Copyrighted.) **Fig. 14.** *Alfred Stieglitz.*

The Photographic Times

VOLUME XLII SEPTEMBER 1910 NUMBER 9

WHAT PHOTOGRAPHERS MAY LEARN FROM THE OLD AND NEW MASTERS.

BY SIDNEY ALLAN.

PAPER I.

On the Choice of Subjects.



N AN article in 1894 I had occasion to say, "I believe that even a picture like Millet's 'Angelus' could be done by photography, by engaging suitable models and training them, by carefully selecting the appropriate scenery and patiently exposing plate after plate until one has attained the desired result. Only the color would be lacking. That is the only drawback. And should color photography ever be rendered successful only imaginary pictures will hold their place in painting. The allegorical themes of Watts can not be photographed but Corots and Israels might possibly be."

I endorse the same belief to-day. The range of subjects at the disposal of the photographer is well nigh limitless. The perfection of lenses, rapid plates, developing solutions, halation antidotes, orthochromatic emulsions and color filters has put almost every phase of life and nature within the reach of the ambitious pictorialist.

Only the imaginary subject (I refer to a picture like Raphael's "Transfiguration," for instance) is barred. And even that may be disputed. I am certain that Herzog would not shrink back from tackling a subject like Watt's "Diana and Endymion," Fig. 1, and if my memory serves me right he has a similar composition to his credit. Of



Vrouw Bodolphe. (Fig. 5.) *Franz Hals.*



DUTCH KERMESS. (Fig. 8.) *Jan Steen.*

course it is not straight photography. It is a production of the combination of plates, of scissors, paste, and crayon sauce. I had always my doubts whether this could be called photography. If the different parts are so well blended together that they yield a harmonious effect to the unbiased eye, no special fault can be found with such a combination picture, as it is, after all, the final result and the impression we receive from it, that decide the merit of any work of art.

From the normal standpoint of photography as most amateurs practise it, Watt's ideal figure composition is an impossibility. Fig. 2, "Hamlet and the Players," by von Czachorski, on the other hand, is photographable. The moving picture studios would consider the handling of such a group a comparatively easy task. Of course, they depict action, and composition, as understood by the artist, does not enter strongly upon their scheme of representation. The ordinary pictorialist, whose aim consists in the depiction of the most favorable view of such a scene, could manage it only with the greatest difficulties. He had to construct an interior specially for the purpose, he had to select the costumes with infinite care as to their relative values in monochrome, and invite a company of actors to perform the scene for him, as ordinary models would never be capable of such a task. Despite all preparations the result I fear, would always look a trifle stiff and awkward. It is really not worth the price.

A photographer should avoid every subject that depends on conditions outside his skill as a photographer. A Mona Lisa can not be photographed, unless you have a Mona Lisa for a sitter. You can not force your models to



HAMLET AND THE ACTORS. (Fig. 2.) *Von Czachorski.*



THE OLD STAGE COACH. (Fig. 9.) *Eastman Johnson*



A PATRIOTIC PASTIME. (Fig. 13.) *Wm. F. Kline.*



BOATING. (Fig. 11.) *Alexander Harrison.*

assume attitudes and facial expressions that may seem beautiful in your imagination but are foreign to them. The "Figure of an Angel," by Abbott Thayer, Fig. 8, is a charming conceit. It could be easily photographed if it were not for the wings. But as these had to be artificial, or at least artificially fastened on the figure, and as without them the effect would be spoiled, it would be best to avoid the theme.

Any incident conveying intense dramatic action is sure to appear grotesque in a print, unless done by an exceedingly graceful actor or actress, and even they will not escape the look of artificiality. Costumes, false wigs and beards and grease paints are not conducive to the genuine aims of pictorialism. A composition like Pearce's "Beheading of John the Baptist," Fig. 3, is bad enough in painting, it would be worse in photography. With ordinary dressed up models it would be ludicrous. Even an animated realistic scene like Eastman Johnson's "Old Stage Coach," Fig. 9, could not be realized by photographic processes, at least not in such a finished manner.

Only figures without any special motion like the "Christ and Nicodemus," Fig. 4, by La Farge should be attempted by the camera worker. If he can secure the necessary models to impersonate two such distinct types of manhood he might possibly succeed. But it will need great skill in the handling of light and the arrangement of drapery. One awkward fold might spoil the whole composition.

My argument is that the photographer can only learn from those paintings that are simple and convincing, not necessarily matter of fact, but that tell their story in a straightforward manner, without any exaggerated ideal tendency, and that do not depict a multitude of people in imaginary scenery. The



FIGURE OF ANGEL. (Fig. 6.) *Abbott Thayer.*



CHRIST AND NICODEMUS. (Fig 4.) *LaFarge.*
(Copyrighted.)



BEHEADING OF JOHN THE BAPTIST.
(Fig. 3.) *Chas. Sprague Pearce*



FIGURE STUDY. (Fig. 7.) *S. H. Lifshey.*



MOTHER AND CHILD. (Fig. 12.) *Cassatt.*

majority of figure compositions by the Old Masters are absolutely useless to the student of photographic composition. Even Jan Steen's "Dutch Kermess," Fig. 8, is valueless as an object lesson. A study of certain figures or groups might prove interesting but the total effect of the picture can teach but little to the camera worker. And this is the error which most writers on composition have made, that they have tried to explain their theories by elaborate picture compositions that are absolutely unsuitable for photographic purposes. The amateur can profit by the study of pictures like Figs. 4, 5, 10, and 11, but comparatively nothing except what to avoid from pictures like Figs. 1, 2, 3, and 8.

On our visits to picture exhibitions we all have had the experience that we suddenly halted before a canvas and made the remark that this particular picture could also be done with the camera. The "Vrouw Bodolphe," by Franz Hals, Fig. 8, is such a painting. It is surprisingly photographic. But we should never forget that what we would do with the camera could only be compared to a black and white reproduction of the painting and not to the painting itself. A subject rendered in color is a totally different proposition than the same theme in monochrome. An exact imitation, for that reason, is a futile effort. It does not ring true, and few productions are more open



DIANA AND ENDYMION. (Fig. 1.) *G. F. Watts.*

to criticism than the fragmentary replicas of Reynolds and Romney portraits that are handed out by some professionals as specimens of advanced pictorialism.

Fig 7, by S. H. Lifshey, is an exact imitation of a painting. The name of the artist does not matter. It is cleverly done. That is all that can be said about it. To me it is interesting for an entirely different reason. Why is this picture so much more graceful than the ordinary figure study? The answer is, because it was more carefully composed, in imitating the painting every line has received special consideration. The photographer must learn to compose as carefully as the painter, to have his conception absolutely clear in his mind, and to elaborate upon it by numerous experiments. And for that reason he should study paintings to see how the painters overcome the difficulties and solve the problems of composition.

Pictorial photography should not lose itself in whimsical perfections, as for instance, the extreme tonalists of the Buffalo group, it should boldly strike out for complete mastery of interesting subject matter. The subject itself is not of the first importance. It is the handling of it.

There is nothing strikingly new about the "Boating," by Alexander Harrison, Fig. 11, the "Mother and Child," by Mary Cassatt, Fig. 12, and "A Patriotic Pastime," by W. F. Kline, Fig. 13; but they are excellent in composition, carefully thought out, and executed in a clear and direct manner. They show that the artists who painted them have a sound knowledge of the principles of picture-making, and they do not neglect one element of com-



THE AVENUE. (Fig. 15.) *Alfred Stieglitz.*

position in order to lay special stress upon others as so many pictorialists do. Each of these pictures shows beauty of line, a harmonious division of light and dark masses, and due consideration of values and texture, and yet each artist has distinct style and preference of his own. Mary Cassatt favors space arrangement and the juxtaposition of spots. Kline works out his scheme to the smallest detail without losing the strength and breadth of the total effect, and Harrison takes special interest in the rendering of correct values and minor contrasts.

Fig. 10, "Starry Night, Normandy," by Albert P. Lucas, looks rather bald in comparison. It is beautiful in color. But as a composition it reminds us of the general tendency in poetical photography towards the mysterious and bizarre which likes to suppress outlines and details and to lose all forms in delicate tonalities, so that their meaning and intention become hard to discover.

The photograph "Wet Day on the Boulevard," by Alfred Stieglitz, Fig. 14, taken early in the nineties, is more truly photographic than his later efforts in the same direction, as his "The Avenue," Fig. 15. The latter may seem a trifle more artistic, from the viewpoint of recent art.

The modern school of painting clamors for impressions, for phases of nature, and fragments of life without the minuteness of details and without a literary interest, as painting aims primarily at affording us the highest pleasure in color sensations, of a variegated reflection of this world, unalloyed by other considerations. A painting is nearly always seen at a distance, and as the eye is more easily impressed by color than monochrome effects, one expects that the emotional thrill, which is derived sooner or later from every work of art, is felt instantaneously and as a totality.



STARRY NIGHT, NORMANDY. (Fig. 10.) *Albert P. Lucas.*

A photographic print is generally of a small size, a loose sheet which can be handled with ease. While one is comfortably seated, one can study it in all its details and dwell on one phase after another. We expect a different esthetic pleasure from a print than from a painting, and this is no doubt due to purely physical reasons.

Photography can express without impunity *everything* that actually happens, and it is most powerful when it expresses this kind of subjects. We should indeed rejoice when the pictorialists would give us pictures of so complete a kind and of such intrinsic charm as Figs. 4, 11, 12, and 13. But the choice of subjects each individual worker has to decide for himself. And we must judge his efforts by his own standards, and as much we might personally prefer something different, we should heartily rejoice if he succeeds in his own special aims.

PHOTOGRAPHIC NOTES FROM ENGLAND.

REV. F. C. LAMBERT, M.A., F.R.P.S.



THE most interesting item of the moment is a new sepia color print-out paper. It would seem that it was not possible to devise anything new in the way of paper, yet Mr. B. J. Edwards, whose name is so well-known in photographic circles, has scored another notch. Probably my readers will remember that just about a year or so ago he put on the market a paper named Wisto. This was printed until a just visible image was seen and then developed to a sepia tint, the tint or color being under control by means of modifying the exposure and developer. This paper was, I fancy, a phosphate of silver preparation, but I have no definite information on this point. However, I can say that I found it very easy to work and that one could get a very pleasant and acceptable range of tones. Mr. Edwards now gives us a paper which prints out at about the same rate as ordinary P.O.P. The image is black with a somewhat purple or blue tendency. As the print loses considerably in strength in the fixing bath one has to print until the highest lights are visibly tinted. The fixing bath consist of one dram (60 grs.) of potassium metabisulphite, 1 ounce of hypo, and 10 ounces of water. The print goes straight from the printing frame into this fixing bath (without any preliminary washing), where it remains for two minutes, and then requires washing in running water for not less than half an hour. It is then pressed between blotting paper and hung up to dry when (good news) it dries quite flat. On immersion in the hypo bath the blue-black print quickly changes to a cool sepia color which will be found very acceptable both for portraiture and landscape. Mr. Edwards

in his letter accompanying an advance packet of paper for trial says that this is not a self-toning paper in the ordinary sense of that phrase. For the sepia color is the natural color of the reduction product and therefore he justly points out that this color ought to prove permanent. He has already had some of these prints exposed to sunshine for a considerable time and fails to find any color change in consequence of this treatment. There is another interesting point to be mentioned. If the sepia tint is not acceptable when the print has been fixed and washed it may be toned by any of the ordinary toning baths. He does not mention what are the ordinary toning baths, but from the sample sent of a subsequently toned print I should guess that gold was the toning metal as the color is of a somewhat purple tendency reminding one of a color not uncommonly obtained with silver albumen paper and the gold and soda acetate bath. The paper is being put on the market and Mr. Edwards says it will be cheap,—but mentions no price. Doubtless it will be obtainable in America in a very short time; and I certainly advise a trial. The sample sent me has a moderately smooth and matt surface with practically no tendency to curl.

Mentioning this novelty reminds me of another good thing which is recently on the market here through Messrs. Newman & Guardia. This is a non-cockling mountant known as "Holding's Phlatt Mountant." It is put up in one shilling collapsible metal tubes, like oil paint, 1¼ inches in diameter and about 5 inches long. To use it one squeezes out a "wormy" bit about half an inch long on the back of a quarter-plate dry print and spreads this evenly with a finger tip and then places the print on any ordinary mount. It should now be laid aside under dry blotting paper for a few minutes when the whole thing is quickly dry and quite flat. To mount a wet print, the back of the print is dried with clean blotting paper, the jelly-like mountant applied, the print laid on the mount and evenly slightly pressed into contact but not squeegeed. The mount may curl slightly in this case when dry, but if it is carefully curved print side convex it will then remain flat.

Now with regard to the popular and very useful hypo and ferricyanide reducer for negatives, it has been suggested to add potassium bromide with the idea of obtaining results comparable with those obtained by ammonium persulphate. I have tried this suggestion, but so far as my trials go I get no appreciable effect of this kind. Doubtless the reader knows that the hypo and ferricyanide reducer when mixed is pale yellow, but in a few minutes this color pales and the solution becomes almost colorless, with perhaps a tendency towards blue-green and frequently becomes milky. As the yellow color goes so also vanishes its reducing (dissolving) power. Now it has been suggested that the addition of bromide kept the solution in working order for a longer time. This point I have recently tested by adding 10 grains bromide per ounce of reducing bath, but I find the color falls off at just the same speed as it does without the addition of the bromide. These tests were made in wide test tubes at rest, and also in developing dishes kept rocking all the time. I find the color change sets in in 7—10 minutes and the color is practically vanished in 12—15 minutes.

A case came under my notice recently which is worth mentioning by way of a warning. The user of a hand camera with a shutter working an air plunger or time regulator found that with a certain speed according to the index he got correct exposures with a vertical position of the long side of the plate, but over-exposure when the camera was held on its side. The fact being that when this shutter was on its side the speed regulator arrangement acted *very* differently to what it did when the camera was held in the other way. As shutters of this type are in very common use now the point is worth bearing in mind.

With regard to the iodide intensifier there are three little points of some practical importance that are worth mentioning, for they do not seem to be at all generally known. The first is that this intensifier *may* be made up so that it will keep a considerable time and also may be used over and over again. The following is a convenient formula: Water, 1 ounce; soda sulphite (crystals) 80 grains, (or anhydrous, 40 grains); mercuric iodide, 4 grains. The water should be gently boiled for five minutes, then allowed to stand until it is lukewarm or tepid. The sulphite must be of good quality, and preferably clear glassy crystals. If the solution is intended to be kept as a "stock" then I certainly advise the lot being filtered into a carefully cleaned bottle. The first point of interest is that this stock solution, contrary to general impression, will keep in good order for a considerable time. It should be stored in the dark. Any lot of solution once used may be returned to the stock bottle but here again I advise filtering before returning it to the stock solution. A plate immersed in this solution turns a tawny brown kind of color. The action should be allowed to go on until its effect is seen through the glass side of the plate. The plate is now washed for a few minutes under a gently flowing tap stream, and the film side wiped with wet cotton wool. If this be omitted you are likely to get a negative with a nasty granular surface. If the plate now be dried it will be found in time that the color fades and probably becomes patchy. It is, therefore, necessary to guard against such changes by placing the plate in any ordinary alkaline developer, or Rodinal, Azol or any of the present-day made-up mixtures of this kind may be used. I advise a rather weak strength and plenty of time, such for instance as 20 minims Rodinal per 1 ounce water and a good ten minutes of time. A wash under the tap for a minute or two completes the operation. Another little known point is that if this intensification be found unsatisfactory it may be removed by placing the plate in a clear, previously unused hypo bath and following this by washing for half an hour. This iodide bath gives what one may term a moderate degree of added strength, and is of very great general applicability.

The use of soda sulphite is now so general that any information which helps us to store or use it is of interest. I therefore do not hesitate to give the gist of some experimental work in this connection, communicated to the *British Journal* by Mr. H. Jeffreys. The pith of the matter is that the stronger the solution the better it keeps so that a saturated solution is advisable from the keeping point of view. Nothing is gained by acidifying the solution, but

sulphurous acid or acid sulphate is not objectionable. If desired soda carbonate may be added to the solution. It is suggested that the proportion of carbonate be slightly higher than that of the sulphite. Mr. Jeffreys suggests the following as convenient and observes that such solutions will keep for six months. (1) Soda sulphite, 4 ounces; water to 10 ounces. (2) Soda sulphite, 2 ounces; soda carbonate, 2½ ounces; water to 10 ounces. The first is for general use as a stock solution. The second merely requires diluting and dry pyro adding to form an effective developer.

The last remark, which by the way, perhaps, I should say is my own interpolation, is brought to my mind on the instant by a slowly gathering impression. Years ago I used pyro only as my developer and used it dry, *i.e.* dissolving it on the instant. Subsequently for convenience I took to keeping it in a strong solution with a preservative. But of late my tendency when using pyro at all is to use it dry. It may be my imagination but I certainly do think that one gets less tendency to stain, and more energy for the same quantity of pyro used. My method is to use what is known as a glass cap bottle such as microscopists use for Canada balsam solution. An ordinary penny bone mustard spoon has the spoon part cut down till it is a circular disc about half an inch in diameter or rather less. The idea is to make the spoon of such a size that an average spoonful of dry pyro weighs 2 grains. The bone spoon is cut down so that it may be kept inside the bottle. The exact size of the spoon should be found by trial. One takes five spoonfuls quickly one after the other of dry pyro. The total should weigh 10 grains. If now we take *one spoonful* of dry pyro, throw this into an ounce measure; now add *one fluid dram* of solution No. 2 just quoted (viz.: sulphite and carbonate); and fill up the measure to *one ounce* with water, we have an efficient developer. It will be seen that these quantities do not make much demand on one's memory. In case of accidental over-exposure it is advisable to add a few drops of ten per cent. potassium bromide, but for anything like reasonably correct exposure this is really not necessary and is better omitted as it delays development; and the quicker development takes place (within reasonable limits) the better, as we get less risk of pyro staining.



FROM ROME TO THE ALBAN HILLS.

BY GEORGE F. PAUL.

With Illustrations by the Author.

"Fair Italy,
Thou art the garden of the world, the home
Of all Art yields, and Nature can decree;
Even in thy desert, what is like to thee?
Thy Weeds are beautiful, thy waste
More rich than other climes' fertility."

—BYRON, *"Childe Harold's Pilgrimage."*



THE trip from Rome to Genzano, up in the Alban Mountains, is a dream of delight when one is perched on the top story of a double-decker car and has something to spend besides the afternoon. These cars start from a convenient spot in Rome and wiggle their way out through a gate that was patented a little over twenty-one hundred years ago. Ruins dot the whole plain. The remains of the aqueducts look like overgrown caterpillars that have grown tired of crawling. The wiry mules that pull the winecarts back home from market are each nibbling at a bunch of hay tied to the end of the shaft. Although they are but common mules, they have come by way of a road along which emperors in their royal purple and new gaiters have passed in triumphal procession, marred only by a shortage of axle grease.

We have just passed a cluster of homes with straw tops, like dunce caps, running up to a peak. There is, of course, a wayside inn sheltered by a bamboo lattice work. An old woman is sitting in front of it, knitting red stockings. A black-eyed nannie goat is hopping around over the square paving stones in her search for chewing material. I hope that she doesn't raise her little black eyes up to mine and ask for a chew. How dreadfully embarrassing it would be for both of us. How could I have the heart to refuse her? No. I really couldn't do such a thing, yet I should much prefer for her to strike that fat fellow at the end of the long seat for a chew instead of me. He looks as if he had been hired by the company to sprinkle their tracks with tobacco juice. Really, it is a relief to feel the car start and leave Nannie and her mistress counting the square paving stones.

Off to the right rises the tomb of Cecilia Metella. It is all blown up and puffed out like a monster balloon ready to sail away over the ancient hilltops. From here on it is a stiff grade up through the rich vineyards that clothe the sunny slopes. The grape vines, with plump clusters as big as your hat, climb



LAKE OF THE CYPRESSES AT THE VILLA FALCONIERI, AT FRASCATI, NEAR ROME.



TERRACE OF THE VILLA D'ESTE, TIVOLI, NEAR ROME.

up on a wigwam of poles and watch one another grow. The olive trees, gnarled and twisted with climatic rheumatism, wave a green salute in spite of their disabilities. Off to the left gleams the buff city of Frascati, which slipped half way down the mountain side before it could stick in its heels and hold fast. As we reach the station where the road branches off for Frascati, an Italian gentleman, with the brow of a brigand and the dimensions of a Dutchman, makes haste to descend the steps from the upper story of the car. In doing so a demijohn that he is carrying hits against the hand railing and breaks into a thousand and one pieces. The essence of all his happiness trickles lazily down from the back platform and loses itself in the dust of the track. Curses! Ten thousand curses! Great chunks of them that would surely of themselves have thrown any car off the track. Such a misfortune has not happened in polite society since the time when Brutus lost his transfer one balmy night coming home from a lodge meeting where he addressed in warm language the chilly members of the Ice Handlers' Union.

We forsake the brigand as he is relieving his mind and pass on up to a cooler zone where the wind whistles the newest and most joyous Italian airs. Every one here is enjoying life. Time and again we whirled past rambling farm houses with sagging roofs that threatened to collapse. No wonder they felt in this shaky condition, for any roof that can stand the weight of a thousand red-backed tiles pressing down on it night and day must be some pumpkins of



OLD STAIRWAY AT MARINO, NEAR ROME.

a roof. When the wind whistles around these overhanging eaves, I have no doubt that a teetering tile tumbles down and clips an ear off of the youngest scion of the house.

As we spin along the mountain roads we pass by long-gowned priests and girlish-faced students swinging along at a good clip. They all carry canes which they swing in fancy ozone circles. Again and again we get a clear view of Lake Nemi surrounded by some of the fairest hills in all Italy. No doubt on some such fair day as this did the Romans of old flock to their sacred lake and hold their pompous water carnivals.

I shall never forget a dark-skinned girl of eight who at one of the little stations suddenly raised a hue and cry and dashed wildly in front of a rapidly approaching car to rescue her pet tom turkey. Although he was hobbled, turk wandered away from his accustomed backyard in search of a spot where there were less stones and more blades of grass. He longed to change from a mineral to a vegetable diet, and so he had pranced out into the main highway and was trimming down the grass at an appetizing rate. Little Marie swept down upon him with a shriek and grabbing him by the left wing, she pulled him from the tracks which meant to her tribulation with a turkey in it. She

gathered the old turkey right close to her wiry little body, for she was not afraid of soiling any fine dresses or laces. He was all that she could lift and his flapping wings struck her repeatedly across the face, but she clung on to him and marched back home with him in triumph, her ragged train switching the ground like the train of an embryo empress.

As we whirled around the sharp curves in the track the most pork-like noises came from beneath the wheels as if we were grinding up into sausages a dozen little porkers each full of a peck of squeals. I suppose it's on account of the steep grades that these curves are not greased, but it's an awful thing to just wickedly murder a dozen innocent piglets so many times every day. Surely such bloodless atrocities must make the black-eyed people of Marino plug their little ears full of cotton.

With such pleasing amenities did the day glide into dusk and the dusk into darkness, and as the night came on it overtook us as we were descending the Alban hills. One by one the lights of distant Rome glimmered and burst forth on the sky-line beyond. Darkness settled over the shadowy Campagna across which we rushed through the fever-haunted air, back to the Eternal City throned on its seven hills.

THE IMPORTANCE OF PHOTOGRAPHY TO FARMERS.

BY EDWARD CONNER.



IT MUST be admitted that the important—aye, indispensable—role which photography plays in agriculture is not yet sufficiently appreciated by the farming community. Very few countries, indeed, actually recognize the sterling services rendered by photographic science as applied to the improvement of cattle. Farmers should no longer hesitate about calling in the aid of the photographer. As usual, Germany was the first country to demonstrate this truism in a practical manner. Since then, Great Britain, the United States, Belgium, Switzerland, and Canada have devoted more serious attention to the interesting subject. As for France, she is only slowly rising to that intellectual level of progress; it is gratifying to note that she, like other agricultural nations has become converted to the many advantages to be reaped by photographic assistance. It is not too much to say that no thorough study or satisfactory comparison of races of cattle is possible nowadays without resorting to photography. Consequently breeders should make it their business, not to say duty, to have any horses, oxen, or sheep which they value photo-

graphed by a skilful photographer, before exhibiting such cattle at any show. Further, and what is equally as important, copies of same ought to be freely circulated among intending or would-be purchasers; by so doing, farmers would experience less difficulty in disposing of their cattle. It cannot be denied that an exact reproduction of the cattle offered for sale would prove of invaluable assistance to buyers in foreign countries, since the photos would unmistakably act as indispensable guides from which careful selections could be made.

Farmers should never forget that flattery is likely to do more harm than good, and should on that account be strictly avoided. It is most prejudicial and detrimental to their interest. Photography is the predominant feature at all cattle shows in Germany; in fact, German breeders are *compelled* to supply the judges with a *true likeness* of the various animals which they purpose to exhibit before hand—an excellent idea well worth copying. Nor is this the only condition required, for, in addition to the photograph, the exact measurement and weight of the animal or animals must also be produced simultaneously. Nothing is thus left to chance. That done, and not before, a permit to exhibit will be granted. These formalities should be insisted upon in other countries, and seen that they are duly complied with.

To show how practical the Germans are, such photographs are carefully preserved by the German Board of Agriculture for future references. This saves dispute. The documents are precious to all interested in tracing the pedigree of cattle, while breeders have thus less difficulty in following the normal progress of various first-class races. How indispensable photography is in such cases can be judged from the fact that any mistake likely to arise hereafter in any celebrated breed can at *once* be detected and rectified.

Though animal-photography, in the agricultural sense of the word, is but a recent innovation, much progress of late years has been achieved in this direction. It is very pleasing to note, for instance, that there exists a strong tendency in most agronomic centers throughout the civilized world to popularize the excellent practical idea. That it will become still more general before long with farmers in every country is accepted as a foregone conclusion. The essential point is to impress the undisputed importance of photography as relating to the breeding of cattle. The photographic and agricultural Press of the world should be unremitting in their efforts to secure this end. German farmers, both great and small, are entirely in favor of photography; from the outset they may be said to have led the way, and continue to lead. Whenever cattle shows are held in the Fatherland—no matter how long or short their duration—not only are the finest animals in each class duly photographed as stipulated, but important conferences are held daily for the purpose of bringing out more forcibly the comparative merits of German, British, French, and other cattle. These much-sought-after lectures delivered by the most able men in the country are rendered all the more interesting by the fact that they are illustrated or "lime-lighted." Specimens of the different races are reproduced on a screen for the benefit of the audience. A few other coun-

tries are beginning to follow this example. The subject being properly illustrated, conveys a clearer interpretation. This is precisely the leading role which photography plays on the agricultural stage.

France is, as most people are probably aware, very rich in certain breeds of cattle. The famous and world-sought-after Charolaises-Normandes, Flamandes-Limousines, and other noted cross-breeds have become much better known since photographs of these celebrated races were taken and copies distributed broadcast throughout all parts of the globe inhabited by wealthy leading agriculturists, who are only too anxious to secure the best cattle at any price, irrespective of origin, for breeding purposes.

The Swiss, whose cows are held in such high repute, in addition to adopting the German methods of measurement, etc., draw up carefully compiled tables which greatly assist the classification work of animals at exhibitions. It must, however, be remarked that the commercial and scientific importance of photography still needs to be more fully developed in Switezerland. No doubt that will come in due time.

The Belgians, who are unquestionably an agricultural people or nation, not only carry out all the excellent ideas of Germany to the letter, but maintain that no exhibitor ought to be allowed to compete at any show *unless* he has fully complied with the regulations exacted referring to photography, measurement, and weight. The efforts made since some years by Belgium to come to the front in this respect have been most praiseworthy. Belgium claims to be one of the warmest advocates of agricultural photography, and she does not hesitate to attribute the greater part of her agricultural success direct to photography. England, it is regrettable to think, still fights shy of agricultural photography. Though it is practised on a small scale, there exists a lack of enterprise in this direction which is most lamentable, especially for such an agricultural nation as Great Britain. It is fervently to be hoped that this blot will soon be removed; there is no excuse for it, as photography has reached the stage of perfection, while the British agricultural masses possess sufficient knowledge to distinguish right from wrong. Breeders in every country have no better way of advertising than by photography.

By way of conclusion let it be said that, considering her limited means, France has made far greater progress in agricultural photography than England. Were she as wealthy, France would unhesitatingly develop the idea to a still greater extent, so staunch is her belief. The Minister of Agriculture is most sympathetic, and greatly admires what is known in France as "Le Mouvement Photographique." All he can do to encourage the scheme he does willingly; he is unfortunately handicapped by the want of funds, and must necessarily proceed cautiously.

Enterprising and skilful photographers are strongly recommended not to wait until their services are requisitioned by farmers, but on the contrary, to act on their own initiative. There is nothing to prevent young intelligent photographers adding to their income by undertaking tours, scouring the country as it were, and rousing farmers from their lethargy. Never miss a cattle

show wherever held, and press your services, on the plea that it is most important that cattle should be photographed. Cite in support, the remarkable improvements that have taken place elsewhere as the result of agricultural photography. Let your charges be moderate, and guarantee your patrons that the work will be speedily done and in first-class style. Very few farmers, if approached in this manner, will refuse tempting offers. It is most essential that the idea should be propagated by every means at the command of photographers, if the *movement* is to be crowned with success in every country. It must triumph sooner or later; this should prove sufficiently encouraging to photographers to display their enterprise and business habits.

SOME GARDEN PICTURES.

BY W. I. LINCOLN ADAMS.



THE admirable paper by Mr. William S. Rice, which appeared as the leading article in the July number of THE PHOTOGRAPHIC TIMES was beautifully illustrated by photographs which frankly aimed to be out-of-door portraits primarily, with the garden setting as a background; rather than pictures of the garden itself, with figures introduced incidentally, as it were.

The garden pictures which I have selected to illustrate this article were made primarily to preserve records of garden nooks and corners, such as the pergola, at different stages of the garden's growth; with the figure, or figures, introduced merely to give the personal touch, and add a human interest which always seems appropriate to a garden. The figures, moreover, give proportion and perspective to the pictures, and, in a general way, fill out the composition and complete it.

While the figures of my garden pictures may fairly be considered secondary, they are in some cases, notwithstanding, quite characteristic as out-of-door portraits. They would have been much better, of course, if the light had been better suited to portrait photography; that is, a little more subdued; for, as it was, they were taken on a bright, sunny day, with the light falling rather strongly on the faces in some cases. This gives the impression of over-exposure; but, on the other hand, causes a rather soft atmospheric effect, which I like in out-of-door pictures.

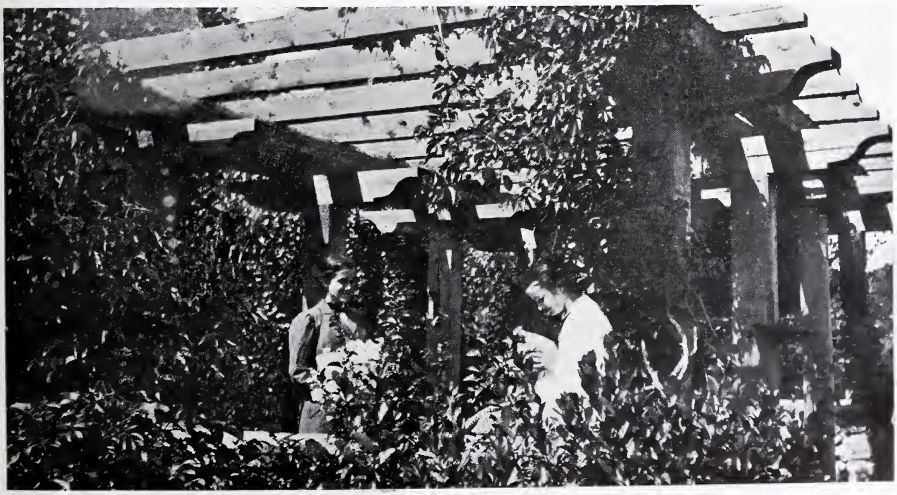
The light which I prefer most of all for pictures of this kind, where figures are introduced incidentally to the landscape, is that which characterizes



UNDER THE APPLE TREES.

our clear, sunny days here in northern New Hampshire, with a bright, blue sky, and great, fleecy, cumulus clouds lazily floating in it. The clouds screen the sun, diffusing the light; and, at the same time, make pleasing shadows on the landscape.

I used a small stop, *f*32 for these pictures, and the exposures were one-fiftieth of a second. The camera, of the folding type, was held in the hand, and the negatives were on films. I developed them rather slowly with pyro developer, freely diluted with water.



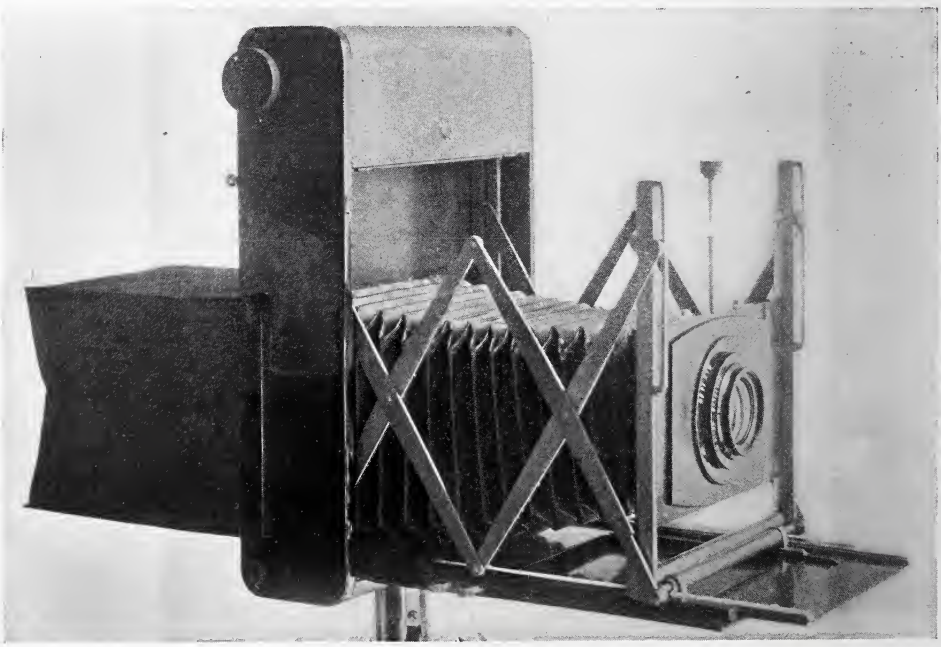
IN THE PERGOLA.

AN INGENIOUS UNIVERSAL CAMERA.

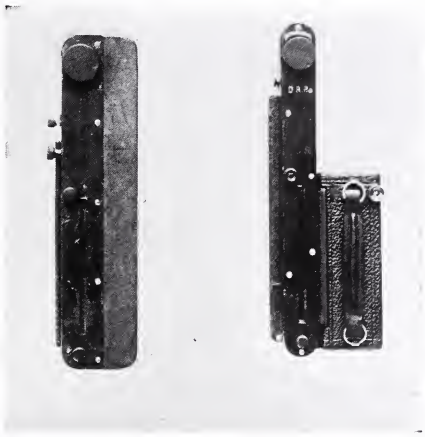
BY FRITZ BETTGE, BERLIN, GERMANY.

RECENTLY a German optical firm has put upon the market a new type of camera which they call Bildsicht (picture view), which, in its outer appearance and the method of operating it, differs radically from any existing type. It is especially destined for press photographers who usually use apparatus of the mirror reflex type.

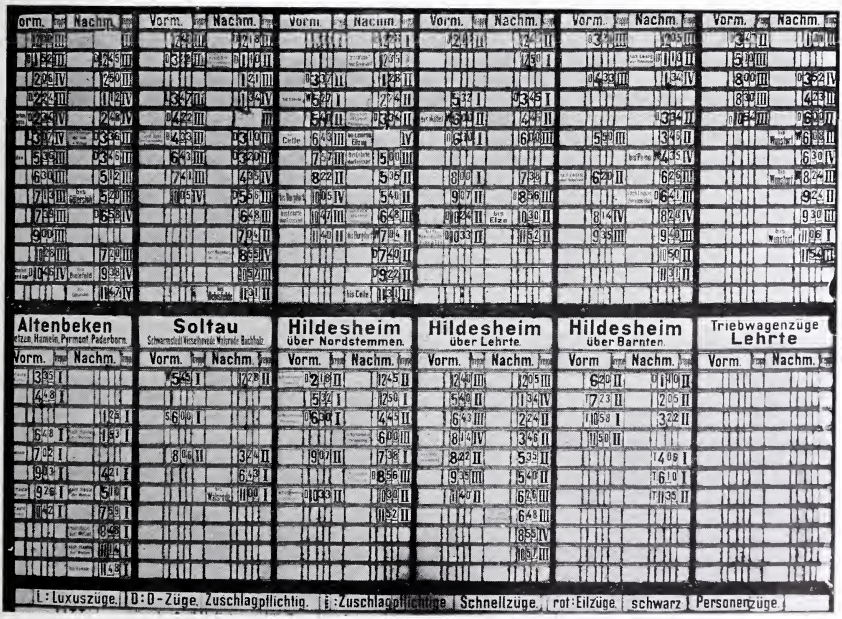
It should be mentioned that one may employ any kind of lens from 10 to 30 centimeters focus. These can be exchanged with one movement and are thrown at once into the desired focus. After the opening you see the picture at once sharp and as the plate is ready for the exposure the operator is able to devote his whole attention to the scenes before him until the moment arrives worthy to be taken. With a mirror reflex you focus the image by means of a mirror and make the exposures from below to above, while in our model you see the picture at the point where the plate is exposed. In addition an automatic device has at the same time numbered the negative according to the number of the slide so that you always know what plate you develop. This is important when making various pictures of similar character. Many errors caused by negligence are impossible here. You always know if the plate has been exposed or not, or if it



has been exposed twice. In other words you can never waste a plate any more by forgetting to draw the slide or exposing the same negative twice. The various automatic devices remind you if you forget to wind the shutter or if you leave the slide cover outside when taking the plateholder out of the camera. You can never do a thing before you have done the preceding manipulation, and all this saves you many worries and expenses.



The shutter works up to one four-thousandth second and allows also time exposures. The width of the slot can be seen outside. While with other apparatus the shutter begins to develop its speed when passing over the plate, in our case it has already traveled the distance of a plate width, consequently is at its maximum speed. For near objects you focus by sliding out the bottom. The plateholders are somewhat lighter and thinner than the usual metal ones of other makes. There is no strap attached to the camera but instead three holes with threads are screwed into it, to fix a leather handle which serves as carrier as well as facilitates focusing. A tripod can also be employed for use with this apparatus. We see that this unique, ingenious



model combines the advantages of a folding, tripod, quick focus, and mirror reflex camera and besides possesses several of its own. When not in use the negative is kept in the upper portion in the holder and to make the exposure you press a button and the plate drops down behind the lens. From this it follows that the inner dimensions of the apparatus must at least be twice the size of a plate and with a 4 x 5 camera they must be 8 x 5. The whole is built as a camera or as an attachment to be fixed to any ordinary apparatus. It is protected by numerous native and foreign patents.

The same firm manufacturers a high grade lens which was put upon the market only a few months ago. Three kinds are made: *f*6.5, *f*6, *f*4.5, all three allowing an angle of view of 90 degrees and consisting of six cemented single lenses. As a special feature it should be mentioned that one-half of the system produces at full stop the same work as the whole double objective. It allows of a wide use, such as for portraits, landscapes, snapshots, reproductions, and architectural photographs.



FLEUR-DE-LIS. *Dr. W. F. Zierath.*

Editorial Notes

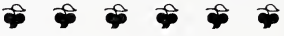


WE HAVE received from J. A. Younger, a subscriber from Washington, D. C., two very attractive camera prints of nude subjects. We reproduce one as an initial letter illustration to this note, and the other one is equal to it in composition and treatment, except that the light is a little too strong, making the flesh appear rather chalky where the sun falls upon it.

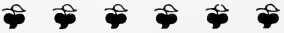
We call the attention of our readers to the important series of papers, by Sadakichi Hartmann (Sidney Allan), on "Old and New Masters," and what photographers may learn from them, which begins in this number of THE PHOTOGRAPHIC TIMES. This series of articles will be found very valuable, particularly by art students and photographers who are desirous of obtaining instruction in the artistic side of their profession. They naturally follow the series of practical papers on "Landscape and Figure Composition," by thesame author, which ran in this magazine last year, and which have now been reprinted in book form.

THE August number of THE PHOTOGRAPHIC TIMES contained forty-four (44) pages of reading matter, an increase of four pages over the preceding issues. When the present management took over the magazine, about a year ago, it was printing only thirty-two (32) pages of reading matter in each number. We expect to increase not only the amount of reading matter and pictures from time to time, but shall also endeavor to improve their quality so far as it is possible for us to do so.

A NEW photographic apparatus has just been installed in the School of Mines, in Paris, which was designed by Henri Ragot, of the Geological Laboratory of the Sorbonne, for the convenient reproduction, on any desired scale, of both transparent and opaque objects. The camera is attached to two vertical rods, which slide on two fixed posts, and is balanced by a counterpoise attached to a cord passing over a pulley. Rapid motion of the camera is effected by loosening the two screws which are seen at the level of the operator's head and moving the camera frame up or down by hand. Slow motion is produced by means of a horizontal wheel connected with a sleeve, which carries a screw thread and engages with a screw on a central fixed rod. By loosening the screw seen on the central rod between the object-holder and the lens, the object-holder can be moved rapidly by hand. Slow motion of the object-holder is effected by tightening the screw and turning the crank shown in the photograph, which, by means of bevel gear, turns the central rod, and thus causes a second sleeve, provided with a screw thread and attached to the plateholder, to rise or descend.



ANOTHER apparatus, by the same inventor, has also been installed in the Paris School of Mines, for use with microscopic objects; but instead of moving the microscope by means of a rack and pinion, as is usually done in work of this character, focusing is effected by moving the object. The entire apparatus is attached to a rigid beam and may be used in a horizontal or a vertical position. The object-holder rests on a carriage which is movable upon a second and larger carriage. The large carriage is moved rapidly by turning one of the wheels and long rods shown in the photograph, and the smaller carriage is moved slowly, with respect to the large one, by turning the other wheel and rod. A Zeiss planar lens of short focus is used for moderate enlargements and a microscope objective for enlargements on a greater scale. As the pitch of the screw threads which are cut on the long rods is only one-fifth inch, the focusing can be accomplished as easily and accurately as with a rack and pinion. The object is illuminated by a Nernst lamp of 120 candle power, provided with condensing lenses. The part of the object which it is desired to photograph is brought into the field by means of a total reflection prism and a microscope eye-piece attached to the camera, as the great length of the apparatus makes it impossible to move the object by hand while observing its image on the ground glass screen.



IN ADDITION to these two forms of apparatus, the photographic laboratory of the School of Mines contains an excellent equipment, including two dark rooms provided with all necessary apparatus, and a third and larger darkroom containing an enlarging camera and a paperholder for the pro-

duction of enlarged positives, 30 by 40 centimeters (12 by 16 inches) in size. The camera and the paperholder are mounted on a single frame, which is supported by springs on four light masonry columns. In consequence of this arrangement the tremors produced by the passage of railway trains and trolley cars cannot affect the negative, the lens and the paper moving simultaneously and to the same degree, and therefore do not diminish the sharpness of the reproduction. Another enlarging camera, sliding on rails, and provided with a lens of 12 inches focus, is used for the reproductionl of drawings, measuring 12 by 16 inches. The same apparatus, with the addition of two arc lamps and a series of screens, is employed for instructing the future engineers in the methods of photo-engraving.

THE formation of an "Academy of Photography" is again in the air. Readers will doubtless remember that the ball was set rolling some years ago, and various meetings, resolutions, and the like have resulted from time to time. The question now put forward is whether the time is not ripe for some co-ordinated movement of this kind, which shall bring Great Britain, France, and other nationalities into something like general unison. A large movement of this kind means, not only money, but men free from the ever-present danger of incipient dry-rot which threatens every such scheme consequent on narrowness of outlook and log-rolling.



THE VOICE OF THE SEA. *J. Edward Greene.*

DUST is the omnipresent enemy of the photographer at all times of the year—writes the Rev. F. C. Lambert,—but more especially is there need for taking every precaution to guard against it in dry and windy weather. The inside of the camera should be carefully wiped out with a bit of old, well-washed rag, on which there is the merest trace of glycerine, so that it will lick up the dust. Every corner of the bellows should receive attention. The inside of the plateholders require the application of a stiff brush, such as that afforded by an old and retired shaving brush. Each plate, as it is transferred from the maker's package, should be held vertically between the fingers and thumb by its opposite sides and given a slight, sharp tap on the table before being placed in, and also when removed from the plateholder. The lens requires wiping with a clean feather or bit of old clean silk. The shutter mechanism should be enclosed as far as possible, so as to keep out dust. The inside of the camera-case itself requires thoroughly brushing out from time to time. Both baize and canvas are dust-collecting materials Smooth, thin cloth makes the best lining for a case, both for camera and slides. The plates should be dusted before being placed in the developer.



THE commonest of all faults with present-day beginners' landscape prints probably is a blank-paper sky-space. In the so-called "good old collodion days" the white and spotless sky was at first accepted without question as an inevitable result, and subsequently as a mark of good craftsmanship. But a moment's thought should show any observant person that white paper cannot satisfactorily represent either cloud or sky. It is true that here and there we may have a white cloud; but the sky, seen as a background to our landscape, never appears as a uniformly white sheet, nor is it uniformly gray, even when cloudless. There is, even, in foggy weather, a subtle suggestion of gradation. The landscapist has not really begun his studies until he has realized that not only is the sky the background of his pictures, but that the light-and-shade values of the sky constitute the key of the light-and-shade values of the rest of the picture. Hence the desirability of using ortho plates and a color screen for all landscape work.



Monthly Foreign Digest

TRANSLATED BY HENRY F. RAESS.

A SIMPLE METHOD FOR TESTING THE PURITY OF SODIUM SULPHITE.

When purchasing sodium sulphite of unknown origin, it is often desirable, and in fact necessary, to know its quality. The following is a simple method; although not very accurate, but sufficiently so for all practical purposes for the photographer, 6.50 gms. (100 grains) of the crystalized or 3.25 gms. (50 grains) of the dried salt is dissolved in a small quantity of water (the amount is not important). To the above solution is added a solution of 2.25 gms. (34 grains) of potassium permanganate. This amount of permanganate will be decolorized if the sulphite is pure. Should more or less color remain more sulphite solution should be added. The amount of sulphite necessary to completely decolorize the permanganate beyond that mentioned above gives some idea as to purity of the sulphite.

—*Apollo,* Vol. 16, No. 361.

* * *

IMPROVING UNDER-EXPOSURES.

An old but not well-known method for getting good results in case of under-exposure is to whiten the well-washed negative in a mercuric chloride solution, then washed and dried. The plate is now placed face down on a piece of black velvet. The image will then appear as a milk-white positive, usually rich in details, this picture is now photographed and by proper exposure the desired contrast between light and shade may be obtained. After copying the plate, the intensification may be finished by placing it in some blackening agent like weak ammonium hydroxide solution, sodium sulphite, or a developer. We now have two negatives. If the operation was properly conducted the second negative will be found to yield the better print of the two.

—*Apollo,* Vol. 16, No. 361.

DEVELOPERS CONTAINING BORAX

The alkaline carbonates may be replaced by borax in a hydrochinone or eikonogen developer. The advantages claimed for this substitution are that the solutions keep longer and require no bromide to yield a fine black color.

HYDROCHINONE DEVELOPER.

English.		Metric.
33 ozs.	Water	1000 c.c.
2½ drams	Hydrochinone	10.0 gms.
3½ ozs.	Sodium sulphite	100.0 gms.
1 oz.	Borax	30.0 gms.

EIKONOGEN DEVELOPER.

33 ozs.	Water	1000 c.c.
2½ drams	Eikonogen	10.0 gms.
3½ ozs.	Sodium sulphite	100.0 gms.
6¼ drams	Borax	25.0 gms.

Comparative tests showed that the borax developer is especially well adapted for over-timed plates, the negatives show good modeling and are clear.

—*Apollo,* Vol. 16, No. 361.

* * *

HOME-MADE DRY MOUNTING TISSUE.

Mounting tissue of good adhesive quality may be made by treating a good strong tissue paper, like the so-called Japan paper, with a solution of:

English.		Metric.
2½ drams	Gum mastic	10.0 gms.
15 grains	Venice turpentine	1.0 gm.
1⅓ ozs.	Absolute alcohol	40 c.c.

The solution may be applied with a thick brush on both sides or the paper may be drawn through the solution. After this the paper is hung up to dry. It should not be kept too long before use as it becomes less adhesive when old.

—*Photographische Chronik,* No. 35, 1910.

THE COLD TONING OF BROMIDE PRINTS.

This process is primarily intended for bromide prints, but undoubtedly "gaslight" prints could also be used. The prints to be toned are first bleached in a mercuric chloride solution of any convenient strength. After bleaching the print should be washed in six changes of water, followed by three changes in dilute hydrochloric acid 1-40, and washed again in running water for fifteen minutes. Some toning baths are not suitable, but the following bath, although slow, will give good results.

English.		Metric.
5½ ozs.	Sodium carbonate sol., 1-2500	165 c.c.
10 grains	Sodium acetate	0.650 gm.
40 minims	Gold chloride sol. 1-100	3 c.c.

The bleached and washed print is placed in the above toning solution in which it will immediately "develop." When the proper color and strength is obtained the print should be washed in six changes of water. The print is now hung up to dry. The color is a purplish black.

—*Apollo,* Vol. 16, No. 361.

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"SNAPSHOT" X-RAY PICTURES.

A German firm has succeeded in constructing an X-ray apparatus which permits making an exposure as short as the 1-1000 sec. The results are said to be surprising. It shows in the case of adults organs in the trunks, such as ribs, heart, etc., which have only rarely been radiographed. These results are obtained by using a new intensifying screen called "Sinegra," which is placed in contact with the plate. This important improvement ought to reduce the dangers from X-ray burns and other harmful actions to the skin and tissues to a minimum.—*Apollo,* Vol. 16, No. 361.



TWO MILES A MINUTE. *Robert W. Tebbs.*

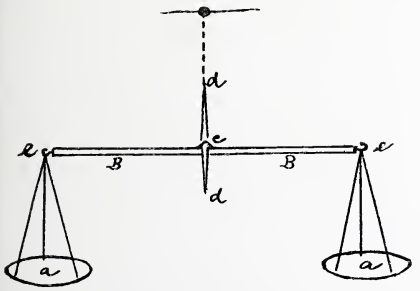
Discoveries

[All readers of The Photographic Times are invited to contribute to this Department reports of their Discoveries for which we will allow One Year's Subscription, on publication of the contribution.—The Editors.]

HOME-MADE SCALES.

Without any expense and with very little time or trouble, I made a pair of scales which will weigh accurately from one half grain upwards.

A piece of thin brass was provided by a friend who had it left over from some pierced brass work candleshades. From this I cut two circular pieces (a) 2½ inches in diameter and in each punched three holes at even intervals and ⅛ inch from the edge.



The beam (b) was made of wood 8 inches long. In the exact middle a common pin (c) was pressed in, but first the head of the pin was removed and it was bent in the middle to a right angle. Both ends were pressed into the wood so as to leave a clear opening of 1/16 inch.

Perpendicularly and exactly in front of the pin I glued a toothpick (d). At each end of the beam was a hooked wire nail upon which the brass plates were hung by strong thread. The scales were hung up by a thread with a bent pin hooking into the central pin loosely. An exact balance was secured by shaving off a bit of the wood at either end.

A good set of weights including dr., scr., and gr. may be had for 25 cents or one can make some out of tinfoil rolled up into little balls.

E. C. Pierce.

A HANDY DEVICE FOR DRYING MOUNTED PRINTS.

Procure a piece of board one inch thick, four or five inches wide, and any length desired according to the number of prints to be dried at one time. Saw grooves in it about half an inch deep and one inch apart into which the cards containing the mounted prints may be inserted; this keeps them separated so that they dry quickly and has the advantage of accommodating a large number of prints in a small space.

The writer has used this device for a number of years and with the greatest satisfaction.

Harry G. Phister.

EASE WHILE WASHING PICTURES.

If you have been standing or sitting by a table or stand some three feet high, trying to change prints in washing you will admit you tire somewhat, especially with a large quantity.

Suppose you are washing one hundred postcards, using two 8 x 10 trays; cut a board long enough to set the trays in the middle and have room at either end for your self seated astride the board facing trays. Set two chairs facing each other so as to allow the board to just fit in, resting on the chair bottoms. This puts the trays in a position that tires the body but very little, you also have the chair back to rest against, while at your work. Some may already use a similar method, others will find it to their advantage.

Dwight Church.

A FINE PASTE.

Moisten flour with water, then thin with common mucilage to the desired consistency. Apply thinly and dry prints under pressure with blotters. This is handy, convenient, cheap, and permanent.

N. L. G. Anderson.

Among the Camera Clubs

[Officials and other members of Camera Clubs are cordially invited to contribute to this department items of interest concerning their clubs.—THE EDITORS.]

THE SEVENTH SALON TO BE PURELY AMERICAN.

"The Seventh Salon will be devoted entirely to the work of Americans, making it an American Salon in fact as well as in name. The exhibit will be limited to two hundred prints and the standard will be higher than ever before. There are enough good workers in this country to make the salon one of the great art events of the coming season. We want your help and interest to assist in making it so good that the Metropolitan Museum will want it in New York in 1911. They would have taken it this year had not their limited transient galleries been overcrowded. As it is it will go to most of the important museums of the country and will be viewed by over one hundred thousand vistors. In the interest of art development, appreciation and education in our country, will you not give us your earnest help to the end that the Seventh American Salon may be an artistic triumph."

The above is taken from the prospectus of the Seventh Salon and our workers will find it very much to the interest of pictorial photography, to submit their best work. Many of the best pictorialists have offered their support and all efforts will be made to assemble a Salon better than any previous one. It will run for seven months and will show almost exclusively in Art Museums.

Send your address to the Secretary, C. C. Taylor, 3223 Cambridge, avenue, Toledo, O., and he will send you a complete prospectus and entry blank.

To those of our readers contemplating a course in advanced photography or photo-engraving, we would suggest a copy of "What our Students and their Employers Say," issued by the Bissell College, of Effingham, Ill.

ILLINOIS COLLEGE OF PHOTOGRAPHY, EFFINGHAM, ILL.

Mr. F. S. Armbrister, of Nassau, N. P., Bahama Islands, who attended the college in 1908, returned to this country last month on a visit and to attend the National Photo Convention, at Milwaukee.

Mr. G. A. Roberds, student of 1905, had on exhibition at the Milwaukee Convention a plate magazine back for studio cameras which he has recently invented.

Among the portraiture exhibits at the convention were displays from the studios of former students Jesse Wamsley, E. D. Armitage, Emil Schattschneider, and Geo. Blakesley.

In preparation for the fall classes, Mr. Jos. Kern, of Louisville, Ky., has been added as an instructor in the retouching department.

Mr. Peterson, demonstrator for the Comet plate visited the college last month, and spent a day with the classes in the operating department.

Mr. John Rinehart, secretary, has just returned from a trip to New York City, Philadelphia, and other eastern points.

We have just received sad news of the death of Mr. Luther G. Mautz, student of 1906, who passed away at his home in California last month.

Mr. Geo. Bell, student of 1898, has returned to the college for review work after an absence of twelve years.

Irate Client.—"You ought to be ashamed of yourself, sending me these frights; you might at least have done me justice!"

Operator.—"I'm sorry, my dear madam, they do not please you. You did not require justice—only mercy!"

—*Australian Photo Review.*

Items of Interest

The jury of award for the Kodak Advertising Competition, which closes October 1st, will consist of the following well-known and well-qualified men:

Mr. Robert Frothingham, Advertising Manager of *Everybody's Magazine* and "The Butterick Trio"; Mr. Geo. H. Hazen, Advertising Director of *Century Magazine*; Mr. Walter R. Hine, Vice-President and General Manager of Frank Seaman, Incorporated; Mr. F. R. Barrows, ex-President of the Photographers' Association of America; Mr. Geo. H. Harris, of Harris & Ewing, President of the Photographers' Association of America.

* * *

THE STATE OF "ART" PHOTOGRAPHY.

In the last six or eight years there has been a manifest falling-off in the number of photographic exhibitions, and that despite a steady increase in the popular use of the camera. This seems to be admitted on all hands in Europe, and, according to an English critic, who is evidently well informed, the number of photographic societies in the United States has "decreased 50 or 60 per cent. at least." He does not think, however, that this implies a decay of interest in photography, for dealers say "they never had so many photographers on their books as at the present time; while amongst holiday-makers it is only necessary to go to one of those places which tempt the photographer to make an exposure to find that almost every other visitor has a camera of some kind."

The truth seems to be that what the public has lost interest in is that peculiar variety of photography which is called "pictorial." The critic we have just quoted made an inquiry into the public attendance of the main annual exhibitions in London. One of these exhibitions is of the miscellaneous sort, the other is given up entirely to high art and is called a *salon*. To say that the visitors to the latter numbered a hundred a day would, he thinks, be an exaggeration; but allowing that there were so many, we find that the total number of visitors in the course of the exhibition was about 3,000, while at the non-pictorial show the number was something in the neighborhood of 11,000. And from this circumstance and others of a like kind he draws the following inference:

The great majority of those who carry cameras care nothing about "art," at least as far as their photography is concerned. Hybrid methods of photographic-painting, such as gum-bichromate, oil, and, the latest, bromoil, in which a few of the members of photographic societies are so wrapped up, do not exist for them at all. They want records, portraits that shall be instantly recognizable, scenes that have a definite geographical significance. "Study of a Head," and "The Brook at Even," they pass by, while "The Place where Charlie met us on his way from Nice" and "Uncle John and Aunt Emma on the Lawn" find interested spectators at once.

Now this, distressing as it must be to the camera artist, is perhaps not altogether discreditable to the exhibition-goer. Uncle John and Aunt Emma are apt to be quite interesting to those who know them, and as snapped by the button-presser are very often amusing even to those who don't. Draped, however, in classic garments, furnished with Pan pipes, "treated" by the pictorialist, and labelled "Pastoral" or "Arcadia" or "Study," the said Uncle John and Aunt Emma are two of the worst bores we know. If the public are sick of this mongrel art is it any wonder? For our own part, having had a surfeit of it in the last few years, we long for plain, unspoiled, "inartistic" snapshots, and sympathize abundantly with those who prefer the absurdest indiscretions of the reckless

photographer to the cooked-up sentimentalities of the art-photographers, with their trite and fatuous pictorial preconceptions.

—*N. Y. Sun.*

* * *

CORRECT EXPOSURE.

The term "correct exposure" is a convenient, if indefinable term; but the pictorialist very soon learns to view the topic with something akin to suspicion, because the pure technician is all too apt to confine its application within too narrow boundaries. Bearing in mind that the negative is at best only a means to an end, its most "correct" or best form is that which yields a print nearest to our wants or ideals. For, this reason the pictorial photographer must endeavor to acquire the art of looking at the subject before his camera with one eye, as it were, while with the mental (or imaginative) eye he sees the finished, mounted, and framed print hung on the walls of his dwelling-room. This sounds all very simple and trite, yet how few of us carry it out in actual practice. It means bearing in mind at least four different and largely independent—sometimes conflicting—factors, which may lead the worker to depart from "correct exposure" when we use that term to imply the obtaining of the maximum range of printing densities which the plate will render. In the first place, the prevailing color of the subject (e.g., a pale blue-gray distant landscape or a gloomy woodland ravine) has to be considered. Color contrasts may call for a minimum or maximum exposure. The general lightness or darkness of the subject often requires a considerable departure from correct exposure if the negative is to convey this general impression adequately. Last, but by no means least, is the special effect which the worker wishes to impart. Rarely it will happen that the pictorialist wishes to transcribe the precise effect of light and shade which Nature presents to him at the moment. Far more generally the artistic eye gets a suggestion from a sombre shadow here, a dancing light there, a sense of misty softness at dawn, a silhouette-like brilliant design, etc. A little longer or shorter than correct exposure may make just all the difference between success and failure. These are all strictly practical points to be remembered just before the exposure is made.

—F. C. LAMBERT IN *London Telegraph.*

* * *

WHAT THE CAMERA SAW.

Dr. Francis Clark tells an interesting story of a youth living in Maine who was out in the woods one day during his vacation with a camera taking photographs of attractive bits of scenery. He came upon the mouth of a little cavern between the rocks, and he said to himself, "I will see what sort of a picture I can get out of the cave," and as it was a dark day he decided to take a time exposure instead of a snapshot. Steadying the camera upon his knee as well as he could at the edge of the cave, he gave the sensitive plate a long, deliberate look at the semi-darkness within. Then he continued his tramp through the woods, and after a few hours returned to his camp. Several weeks afterward, when developing his plates, you can imagine his astonishment to see in the picture, in the very center of the cavern, with arched back and bristling fur, and within springing distance of the spot where he had balanced his camera a huge Canada lynx, that might easily have torn his eyes out or destroyed his life. And yet he came and went and saw no signs of danger.—*Christian Herald.*

* * *

IT HURT HIS FACE.

Cheerfulness is sometimes painfully acquired. It's frequently like the man at the photographer's. This man, sitting for his portrait, said impatently to the artist: "Well, have I got now the pleasant expression you desire?"

"Yes, thank you," said the photographer, "that will do nicely."

"Then hurry up" growled the man. "It hurts my face."—*Australian Photo Review.*

Photographic Reviews

LANDSCAPE AND FIGURE COMPOSITION, BY SADAKICHI HARTMANN (SIDNEY ALLAN).

Illustrated by Photo-Engravings from Celebrated Paintings and Original Photographs, New York. The Baker & Taylor Co.

This handsome volume, by Mr. Hartmann includes the chapters on Landscape and Figure Composition which have recently been appearing in THE PHOTOGRAPHIC TIMES, with all the original illustrations,—more than one hundred and fifty in number. The articles themselves have been carefully revised for re-publication in book form, with some new matter added.

The practical value of the text proved so great to the readers of THE PHOTOGRAPHIC TIMES, as the chapters appeared from month to month, and were found to be so instructive, moreover, to art students in general, that their author was induced to collect them for reprinting in permanent form. Mr. Hartmann is a well-known writer and critic on art subjects. He is an expert with the pencil and brush, as well as with the camera, and his instructions, therefore, may be depended upon as thoroughly reliable, practical, and helpful. The following table of contents suggests the scope of the book:

Preface, Introduction, Geometrical Forms of Composition, The Point of Interest, Line Combinations, A Method of Spotting, The Placing of Figures, Different principals of Representation, Background Arrangements, Foreground, Middle Distance, and Distance, One-Figure Composition, Two-Figure Composition, Composition of Three or More Figures.

It is printed in large quarto size, on heavy woodcut paper, and is handsomely bound in red cloth, with gilt lettering, and full gilt edges.

It will be for sale by all dealers in photographic materials, booksellers, etc., put up in a substantial box, at $3.00 per copy, and will be sent, post paid, on receipt of that amount by the publishers of this magazine.

⁂ ⁂ ⁂

Allgemeine Aesthetik der photographischen Kunst auf psychologischer Gundlage, 1909, by Dr. Willi Warstat. Published by Wilhelm Knapp, Halle a.S., Germany. Price, Mk. 3.0.

The efforts of the photographer-artist to create a photographic art have been crowned with success. One need only walk through an exhibition of photographic art or examine the numerous photographic publications to prove this. The method used for representing that which the artist wishes to picture is usually esthetic and often psychological in its effect. The author to explain just what he means speaks of photographic art and painting, the esthetic factors of the negative, the photographic and optical impression, line and form, absolute realism, the psychology of sight, quantitative and qualitative difference between picture and viewpoint. False gradations between light and shade. The effect of properly spacing the picture and many other closely related subjects.

⁂ ⁂ ⁂

THE PHOTOGRAPHIC ANNUAL, 1910-11.

Incorporating The Figure, Facts, and Formulæ of Photography. Edited by E. J. Wall, F.R.P.S.. Sixth Edition, largely rewritten and revised to June, 1910. Two-hundred and eighty-seven pages. Paper covers, 50 cents, postage 8 cents; Cloth bound, $1.00, postage 10 cents. New York, Tennant & Ward.

We note several changes in the new edition of this popular "Annual" just received. The "Figures, Facts and Formulæ" section has been thoroughly revised and all obsolete or superfluous formulæ excised,

by which this section has been compressed into two-thirds of the space it formerly occupied. This has given room for interesting new features, in the shape of three detailed monographs on "Screen Plate Color Photography (Autochrome, Omnicolore, Thames and Aurora Methods); "Stereoscopic Photography"; and "Notes on Development." The treatment of these subjects is comprehensive, with all the latest formulæ and developments. The useful "Glossary of Photographic Names and Terms" is retained, with a list of American and British Patents issued in 1909.

⚜ ⚜ ⚜

Die Standentwicklung fuer Amateur und Fachphotographen, 1909, 19 illustrations, by Hans Schmidt. Published by Wilhelm Knapp, Halle, a.S., Germany. Price, Mk. 2.40.

This volume is on a timely subject, tank development. There have been so many variations of the original tank development methods, that tank development *per se* no longer means eight to twelve hours soaking of a plate. This latter has been recognized by the author and so to conform with the ideas of others, many who may be prejudiced in favor of some one or other method, has given different methods for development, some with strong, some with a weak developer and some by placing the plate in water as soon as the image becomes visible. Besides plates, also roll and cut films are mentioned. There are some twenty-one formulæ given for suitable developers, so the reader has quite a variety to choose from. Also a chapter on tanks for plates and films. Many workers have been troubled with various kinds of fogs in tank development, the author very ably handles this subject.

⚜ ⚜ ⚜

Die Praxis der Heimphotographen, 1910, by Artur Ranft, illustrated. Published by Wilhelm Knapp. Halle, a.S., Germany. Price, Mk. 1.80.

As home portraiture is practised so much now, the author was moved to write something on the subject with a view of assisting those who contemplate entering this field. He speaks of the various pieces of apparatus, cameras, lenses, and stands particularly adapted for this kind of work. Also the use of exposure meters, methods of development and printing processes.



A MAINE MEADOW. *J. A. Anderson.*

Trade Notes

[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—The Editors.]

"PHOTOGRAPHING IN OLD ENGLAND."
BY W. I. LINCOLN ADAMS.

Mr. Adams, editor of the Photographic Times and author of a number of most delightful books in which artistic photography plays an important part, has added another beautiful book to the series, "Photographing in Old England," with some snapshots in Wales and Scotland; illustrated with photographic pictures from the actual scenes.

England and the surrounding country is always a most interesting subject, and one of especial interest to Americans. The picturesque scenery, the familiar home-life, and the association with the poets and historians give it an added charm, so that while we read we appreciate our kinship with the Anglo-Saxon race.

The author himself is enkindled with this enthusiasm and in his delightful chats about the people and their surroundings, transports us directly to the scenes he depicts.

The descriptions and illustrations of the Shakespeare country and the English Lake country are particularly interesting.

Altogether Mr. Adams has given us a charming book, beautifully illustrated, and we advise our readers to possess themselves of it.—*The Camera.*

"The book is one that will appeal to all photographers," says *Camera Craft,* in regard to "Photographing in Old England," by W. I. Lincoln Adams.

☆ ☆ ☆

Try the speed of the Ansco Film for the picture you want so much and which must be taken quickly. The speed is not outweighed by lack of definition, takes clearly with fidelity to tonal shadows and color values.

The paper qualified as ideal for the requirements of the amateur's negative is Velox. The "Velox Book," telling how, is free from all dealers or the Nepera Division, Eastman Kodak Co.

☆ ☆ ☆

Wollensak Optical Co. wish to secure good negatives for advertising purposes taken with their Velostigmat lens. A cash offer for all negatives they can use. This should be easy money for those who now possess one and worth while looking into by those who contemplate purchasing a lens. Catalogue free.

☆ ☆ ☆

For some time there has been a demand among professional photographers for a sepia spotting pencil, and heretofore there has been nothing on the market that would supply this want. The Century Camera Division of the Eastman Kodak Co. have just introduced the Century Sepia Spotting Pencil, which is exactly what has been required along this line.

These pencils may be obtained from dealers at 10 cents each, or $1.20 per dozen.

☆ ☆ ☆

We are in receipt of the new catalogue of the Taylor-Hobson Co. There are so many kinds and sizes of lenses now on the market, that they tried to simplify the new edition as much as possible. In every page is a headline stating what kind of photography each lens is meant for, together with a concise statement of the reason why the recommendation is made. Announcement is made for the first time of the new Cooke Primoplane lenses for wide-angle pictures. Further details are given of the Series VI Portrait lenses which have been so remarkably successful with pro-

fessional photographers, while the extension lenses are now listed for nearly all series of Cooke anastigmats.

On other pages one is told how to test lenses, and why people misunderstand the term depth of focus. They have also tried to state just how anastigmats differ from ordinary rectilinear lenses. A copy will be sent upon request.

☆ ☆ ☆

We have received from the G. Cramer Dry Plate Company a copy of their latest booklet on "Isochromatic Photography," written especially for the general photographer. We call attention to the tabulated "Questions and Answers," beginning on page 12, as being of value to the individual who is uncertain as to which filter he needs, and its specific effect in action. These questions have been selected because of their frequent recurrence in regular correspondence, and are here compiled with the double idea of not only saving time in dictation, but as conveying a reply more complete than would be possible in personal correspondence.

☆ ☆ ☆

The C. P. Goerz American Optical Company, report a very satisfactory and encouraging sale of their high-grade Anastigmats and Cameras. The volume of business handled by them this summer far exceeds that of the same period in the past few years and they look forward to a corresponding heavy demand for their goods during the coming fall and winter months.

Notwithstanding the increased volume of business the firm arranged that all of their employees receive the customary vacation with full pay, because the management felt that all the employees, the clerical as well as the factory staff, all who helped to a successful result, should have a chance for enjoyment and recreation.

☆ ☆ ☆

Absolute safety surrounds your negatives in developing if you use the Eastman Plate Tank.

☆ ☆ ☆

A record of a perfect print from every sheet in a gross is the claim of Cyko Paper.

The convenience of the Eastman Flash Sheet is well-known and the flash sheet holder increases that convenience to a much greater extent, the operator having full control of the light and can easily secure the desired angle. Can be held in the hand or attached to tripod. Acts as a reflector and so no light is lost by diffusion rearward.

☆ ☆ ☆

As an example of the closer relations existing between employer and employees we call attention to the characteristic gift of Mr. J. J. Bausch, head of the well-known manufacturers of lenses and optical instruments, The Bausch & Lomb Optical Co., on his passing the four-score mark, by contributing $10,000 to the fund established by the late Henry Bausch for the aid and relief of the company's employees. Also the gift of the employees to Mr. Bausch of a solid silver humidor, in the shape of the factory of 1865 in which the company was started.

Mr. Bausch is still active in the business and takes a lively interest in the enormous business of which he has been a part and which stands as a monument to his industry and energy.

☆ ☆ ☆

For purposes of general viewing, home portraiture, copying, and all kinds of difficult work, the Seneca View Camera will solve your problem. It has all the adjustments required for confined situations. Distinctive patented features are the Double Tongued Bed, Bellows Support, and Sliding Front-Bed.

☆ ☆ ☆

The Eastman Speed Film is made especially for rapidly moving objects. It is 30% faster than the regular film and requires 25% longer development, otherwise it is the same as the well-known N. C. Film. Packed in regular film cartons with extra sticker—Extra Rapid Eastman Speed Film—to distinguish from the others.

☆ ☆ ☆

Time passes and "Agfa" products continue to run on quality alone. A copy of the "Agfa" Formulæ Book will pay dividends. Write Berlin Aniline Works, 213 Water Street, New York.

Classified Advertisements

Advertisements for insertion under this heading will be charged for at the rate of 25c. a line, about eight words to the line. Cash must accompany copy in all cases. Copy for advertisements must be received at office one week in advance of the day of publication, which is the fifteenth of each month. Advertisers receive a copy of the journal free to certify the correctness of the insertion.

Rates for display advertising sent on application.

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Three hundred Exchanged Cameras, all extraordinary bargains. Reflex, Graflex, Anschutz, Kodaks, etc. Big bargains in Anastigmat lenses.

Send for Special Bargain List.

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FREE—A 14k FOUNTAIN PEN (worth $1), and 10 other useful articles, with each membership. This offer holds good only while they last—first come, first served. Send a stamp to-day for the biggest offer ever made by anyone. CORRESPONDENCE CAMERA CLUB, Box 61, HELMETTA, N. J.

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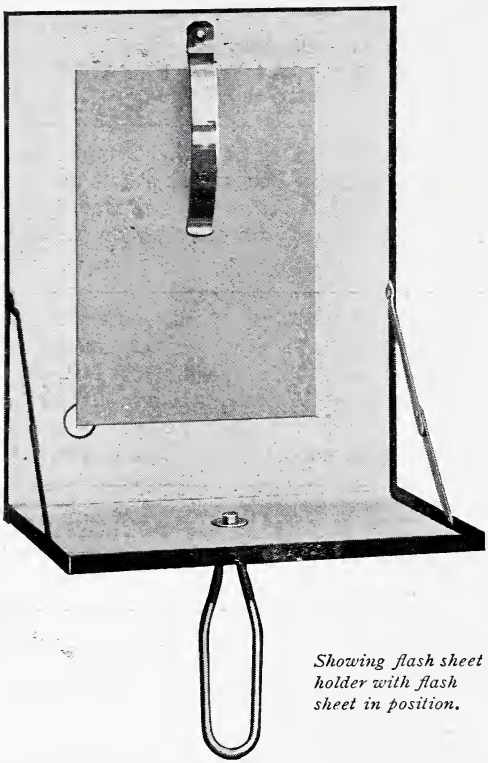
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Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*



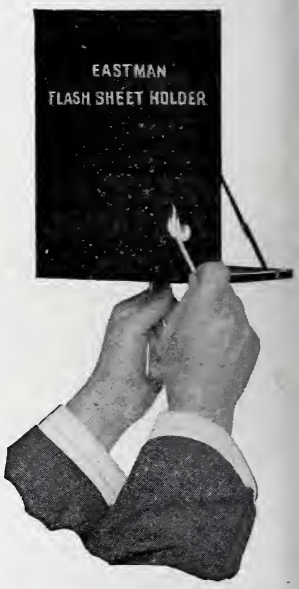
Showing flash sheet holder with flash sheet in position.

THE EASTMAN FLASH SHEET HOLDER.

Everybody who has made flashlight pictures will instantly appreciate the advantages of the Eastman Flash Sheet Holder.

The convenience of the Eastman Flash Sheet is well known, and the Flash Sheet Holder increases that convenience to a great extent. With it the operator has full control of the light and can easily secure just the desired angle of light, as the holder can be held in the hand in exactly the position wanted or may be attached to any standard thread tripod, if more desirable, by unscrewing the handle of the flash sheet holder and inserting in its place the tripod screw. In addition to this it also has a tendency to act as a reflector, and increases the light intensity in the proper direction. When the holder is used there is no light lost by diffusion rearward.

To use the Eastman Flash Sheet Holder you simply slip an Eastman Flash Sheet beneath the spring clip, as shown in the illustration at the head of this article, and then light it from the back with a match through the small round hole.



Igniting the flash sheet with match from the back.

When not in use it can be folded up flat, making it very compact. The dealer has the Eastman Flash Sheet Holder and will be glad to show you how it operates.

THE PRICE.

Eastman Flash Sheet Holder, - - $1.00

For making Portraits use

THE KODAK PORTRAIT ATTACHMENT

THE DEALER HAS ONE TO FIT YOUR KODAK.

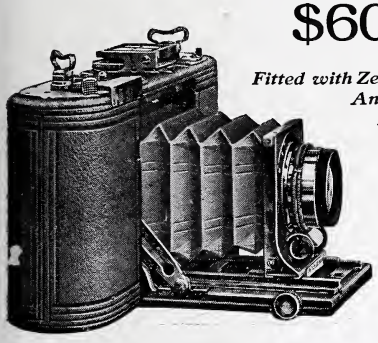
Price, 50 Cents.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

THE NO. 1A SPEED KODAK.

$60.00



Fitted with Zeiss-Kodak Anastigmat Lens.

Designed for speed work, the 1A Speed Kodak has fulfilled every promise, and we reproduce herewith two illustrations showing the remarkable work of this type of Kodak.

In illustration No. 1 we have a picture of the hurdler made from the view point pictorially correct—in other words, from the point at which the best composition and effect can be produced. The athlete coming towards the camera makes an interesting picture, but such pictures are possible with the ordinary type of shutters when used at their highest speed, provided the operator is expert enough to make the exposure at just the proper time—the time when motion is arrested—when the athlete is at the full height of his leap. At this point he remains poised in the air for a fraction of a second, and a creditable picture can sometimes be secured without a special speed equipment.

Illustration No. 1 might have been made under just such favorable conditions if the operator was fortunate enough to make the exposure at the proper time, and therefore does not prove that the negative was secured under the most difficult conditions.

In illustration No. 2 there is no element of doubt as to the speed of the hurdler as he has just started his leap and is passing in front of the camera instead of coming towards it. This is a most severe test, and conclusively proves the remarkable speed of the No. 1A Speed Kodak.



ILLUSTRATION No. 1.—1-1000 second exposure.

Illustration No. 2 is not as interesting a picture from a pictorial standpoint as No. 1, and is shown to prove speed—shown to prove to you that from whatever view point you make your picture, a sharp negative can be secured. No need to worry about a blurred image—no need to watch and wait for the period of arrested motion. You can make the negative when you wish from any point of view and produce a perfect negative with the 1A Speed Kodak.

Another point in favor of this Kodak fully as valuable is in the making of slow snap shots. You may wish to make a

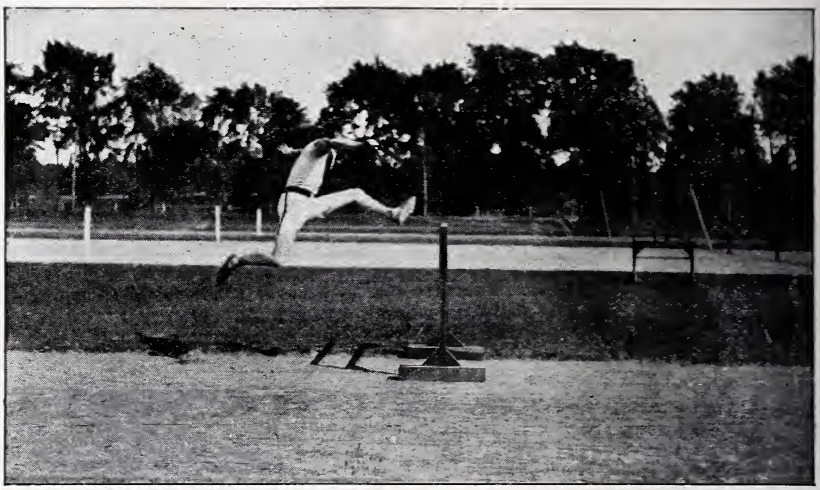
Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

ILLUSTRATION No. 2.

1-1000 second exposure.

This side view is a remarkable test for speed work and demonstrates the efficiency of the focal plane shutter used in all No. 1A Speed Kodaks.



few negatives in the narrow streets of Chinatown—a few character studies showing the denizens in their natural surroundings. Sunlight is absent, and an ordinary snap shot would mean underexposure. With the 1A Speed Kodak the shutter can be instantly adjusted for slow speed, thus making pictures that would, with ordinary shutters, be impossible. Chinatown is only used as an example of a condition that might exist anywhere. The picnic party in the shaded grove at lunch is another example, and there are many other poorly lighted subjects worthy of a photograph.

This instrument must be used to be fully appreciated. It makes pictures 2½ x 4¼—a good proportion and splendid size for both indoor and outdoor work. Let the dealer show you what a simple and efficient Kodak is the 1A Speed.

EASTMAN SPEED FILM.

This film is made especially for speed work. It is 30% faster than regular film, but this difference in speed is only noticeable when photographing rapidly moving objects with special speed equipment used at highest speed.

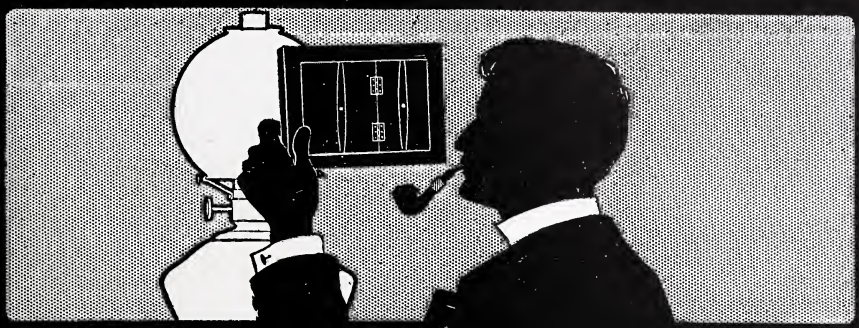
Eastman Speed Film requires 25% longer development than regular film—otherwise it is treated in the same manner. If you are using a Kodak Film Tank and a 20 minute development, the only change in the manipulation would be to increase the length of development to 25 minutes.

This film is packed in regular Eastman N. C. film cartons, and to distinguish it from regular film a sticker bearing the following inscription is pasted on the carton:

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3A,	- - - -	10 exposure
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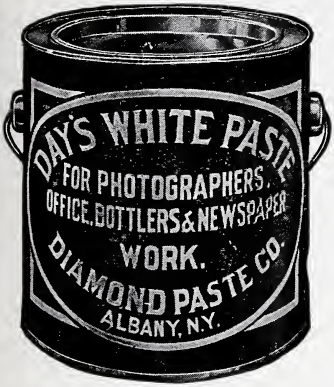
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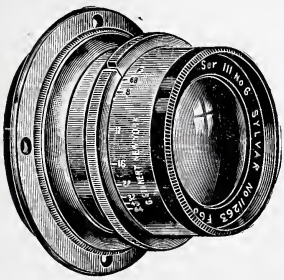
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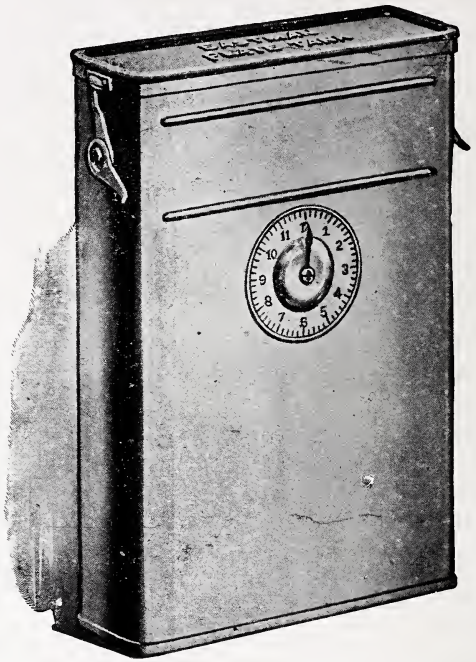
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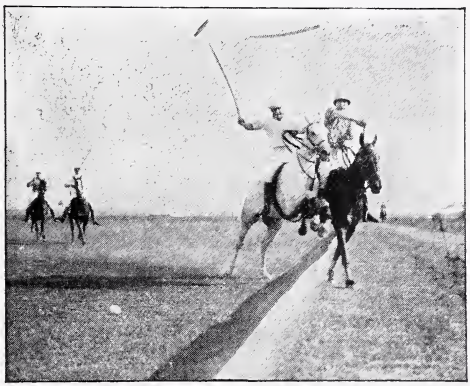
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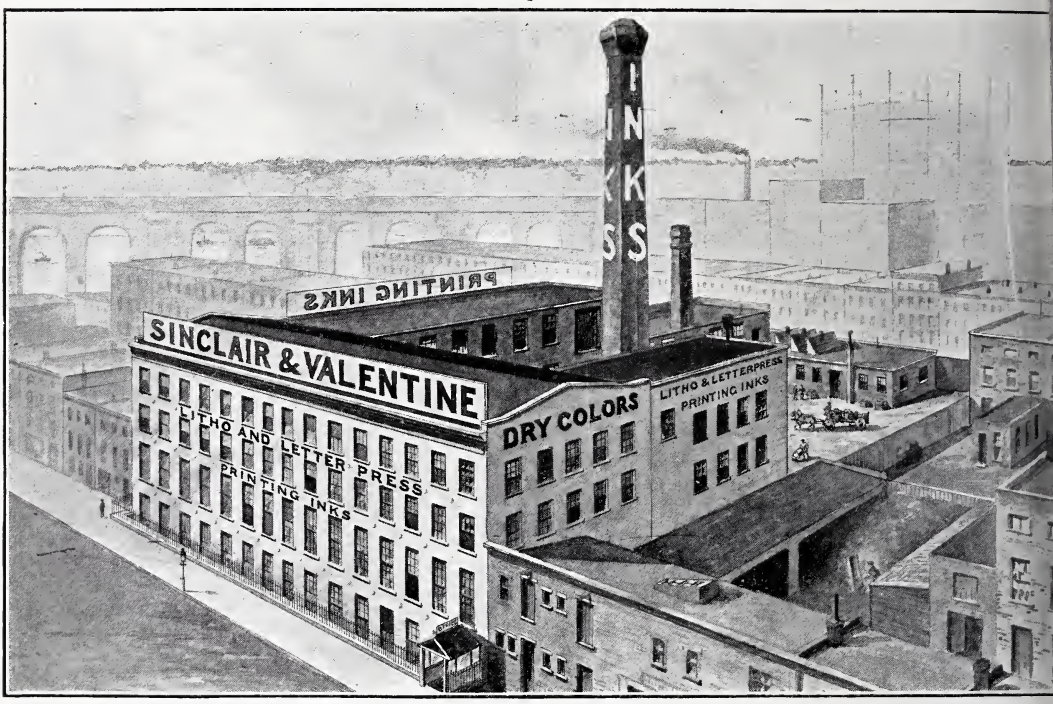
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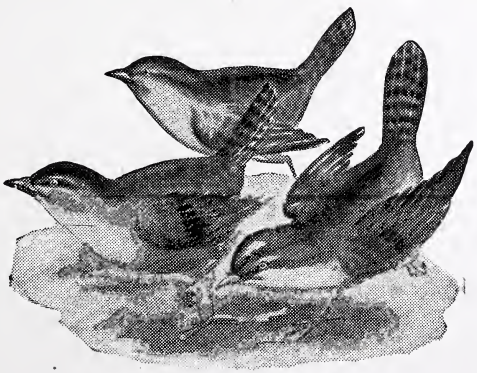
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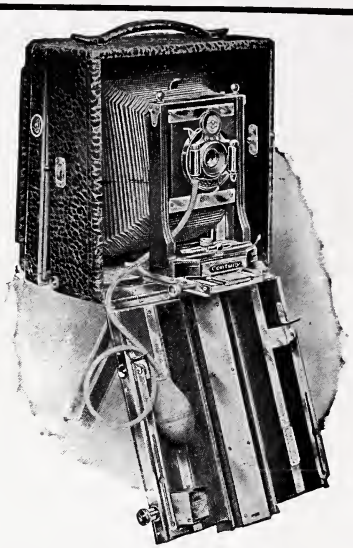
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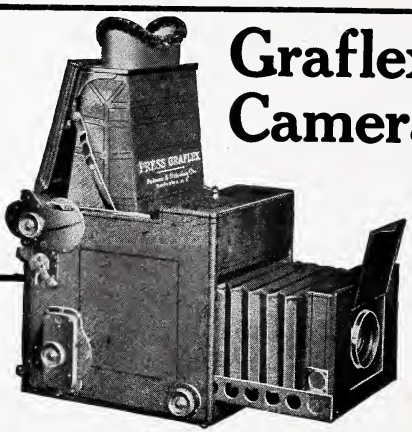
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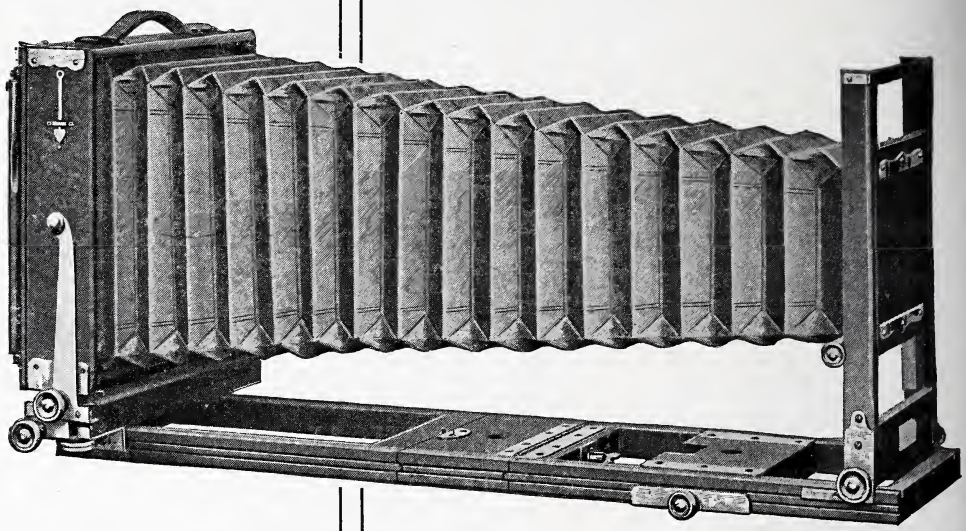
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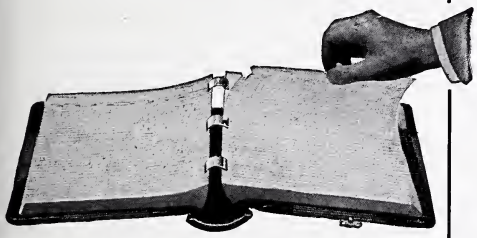


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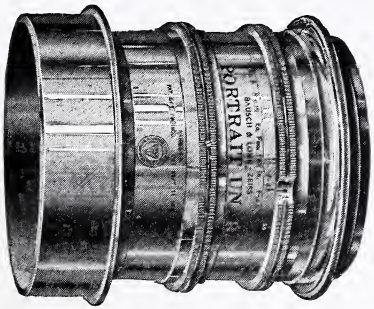
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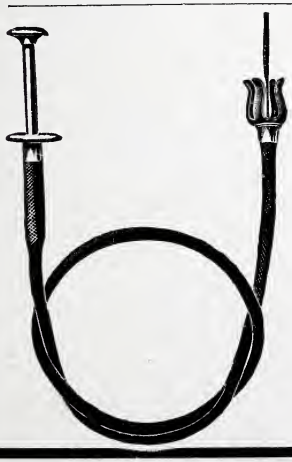


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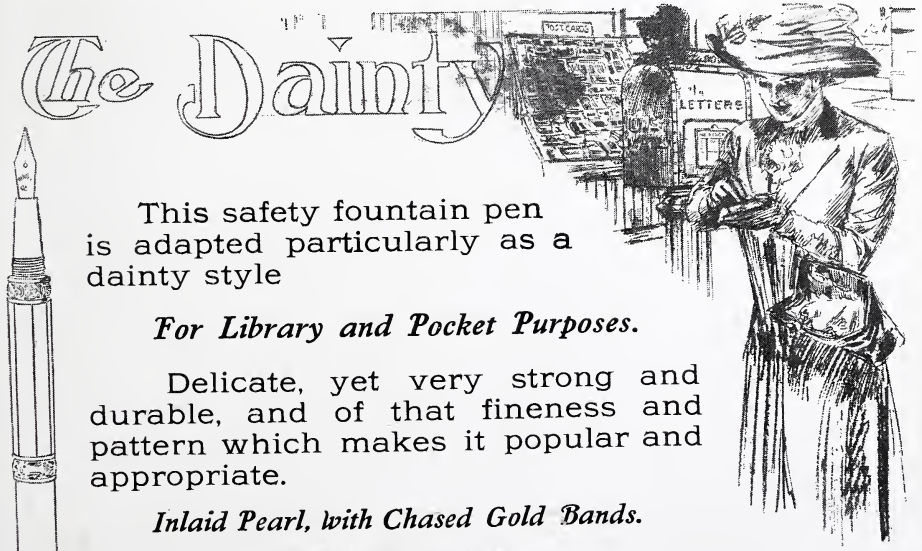
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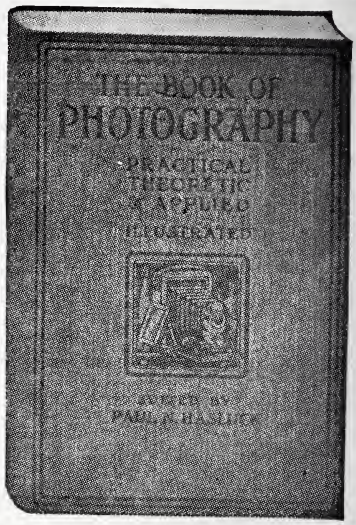
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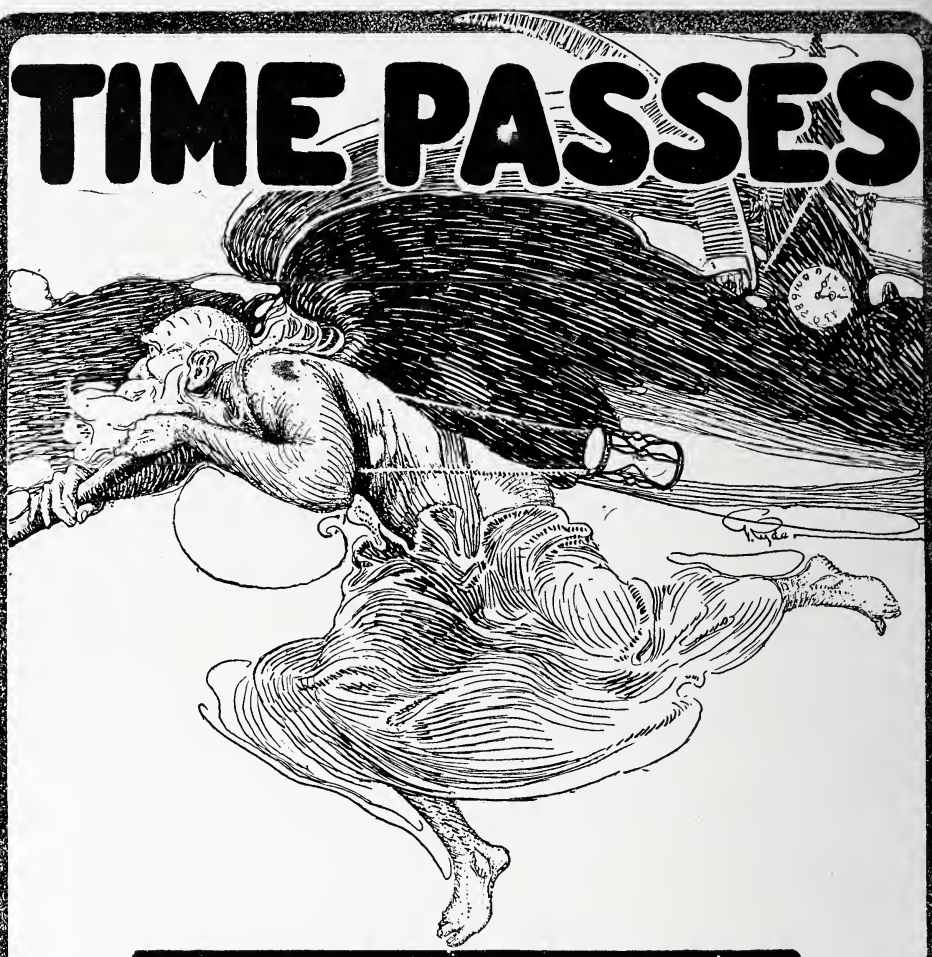
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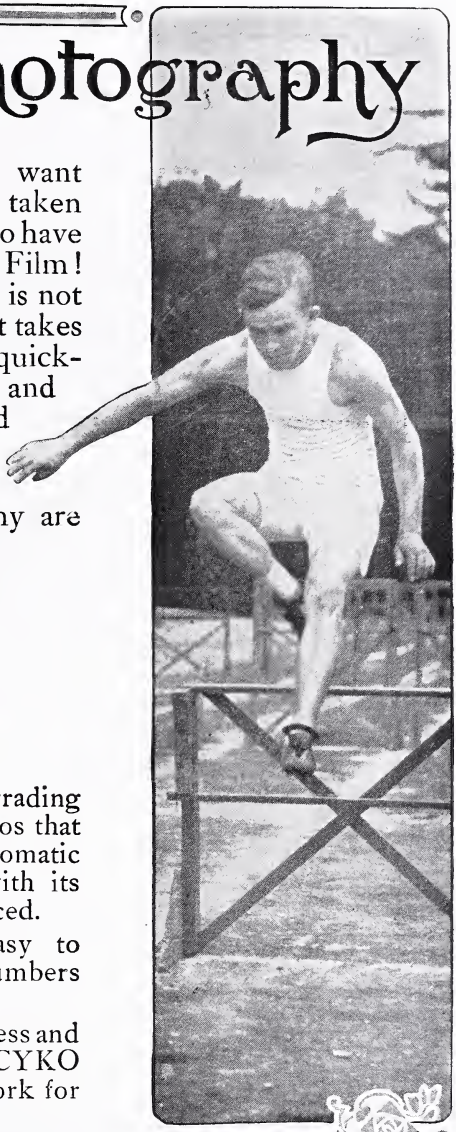
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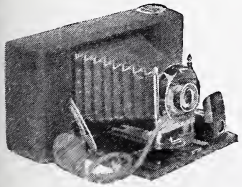
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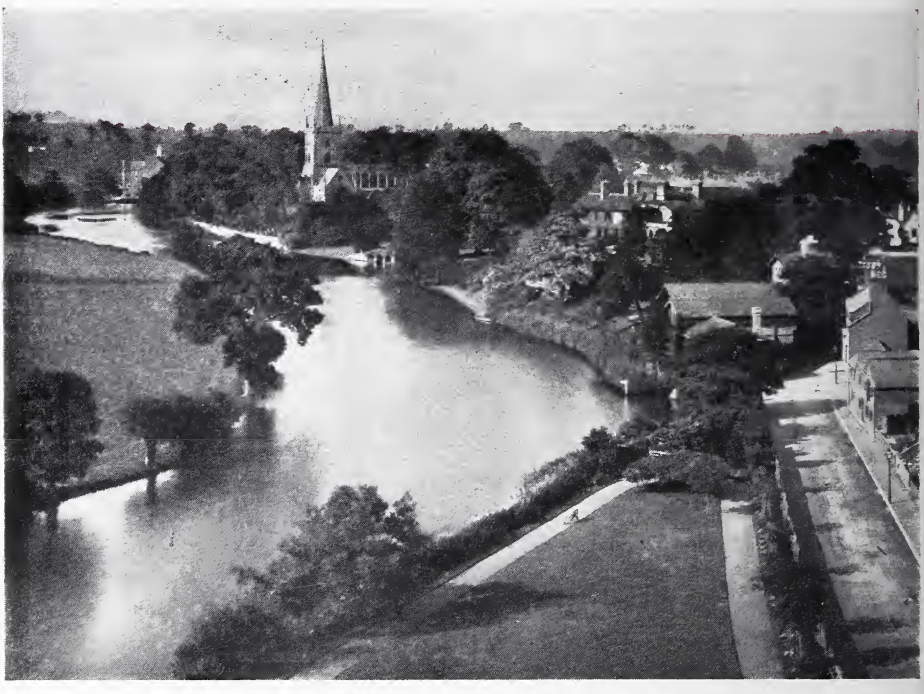
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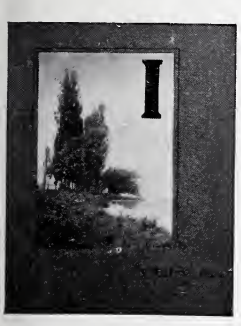
THE SENTINEL. *Jas. Busfield.*

The Photographic Times

VOLUME XLII OCTOBER 1910 NUMBER 10

PHOTOGRAPHIC ENLARGING METHODS.

BY FRED. D. MAISCH.



IN FITTING up a room for making bromide enlargements, the first consideration is the selection of a suitable light. The electric arc light on account of its high actinic power is most generally used. A window facing north, free from reflections from brick walls, is also a suitable light. But both of these lights are open to objection. The arc on account of the crater constantly traveling around the carbons is unsteady in its illumination, and on account of its great heat cannot be boxed in. It must therefore be mounted in an adjoining room, its light passing through an opening, cut into the partition, accurately fitting the condenser cells which one desires to use. The lamp used is of the automatic adjustment type, and is, of course, entirely beyond the control of the operator. Daylight is objectionable because of its changes, which cannot be accurately judged in the darkroom.

In our darkroom neither of these two sources of light was available, and we were forced to resort to the incandescent electric light. This is not in general use because of its comparatively low actinic power and the difficulty of adjusting a reflector so as to secure an even illumination. On the other hand it has great advantages; it is reasonably steady, can be completely

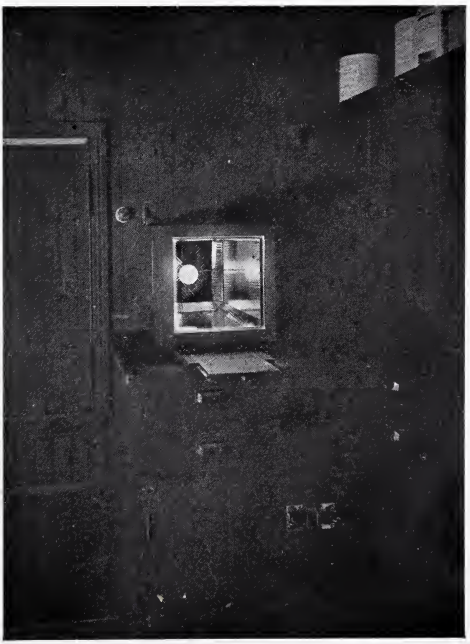


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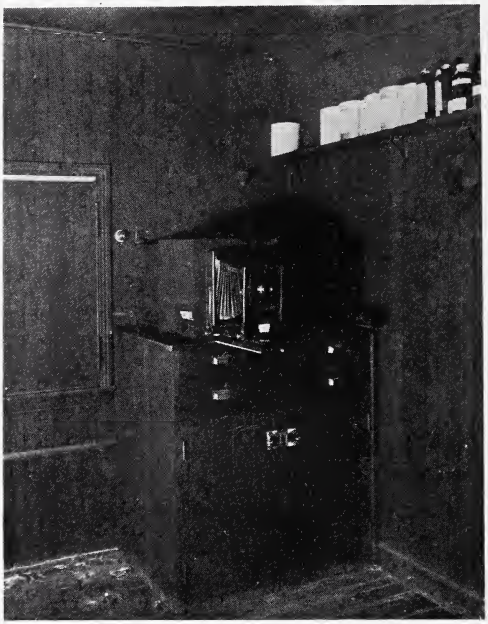


ILLUSTRATION No 2.

boxed in, and with a button on the outside of the light box is completely under control.

Illustration No. 1 shows the arrangement of the light box. The inside dimensions are: 24 x 12 x 12 inches. The distance from the nearest point of the bulb to the front is 18 inches, and the bulb used is one of the new Tungsten lamps for which 250 candle power is claimed, requiring a comparatively small amount of current. The reflecting surface is corrugated mirror glass, arranged in such a way as to eliminate all right angles and make every ray of light active and useful.

The length of the box was determined by the angle of reflection from the brightest part of the lamp, to the strips of mirror glass in the corners of the box, and out to the opposite corners at the front, insuring perfect illumination along the diagonals of the negative.

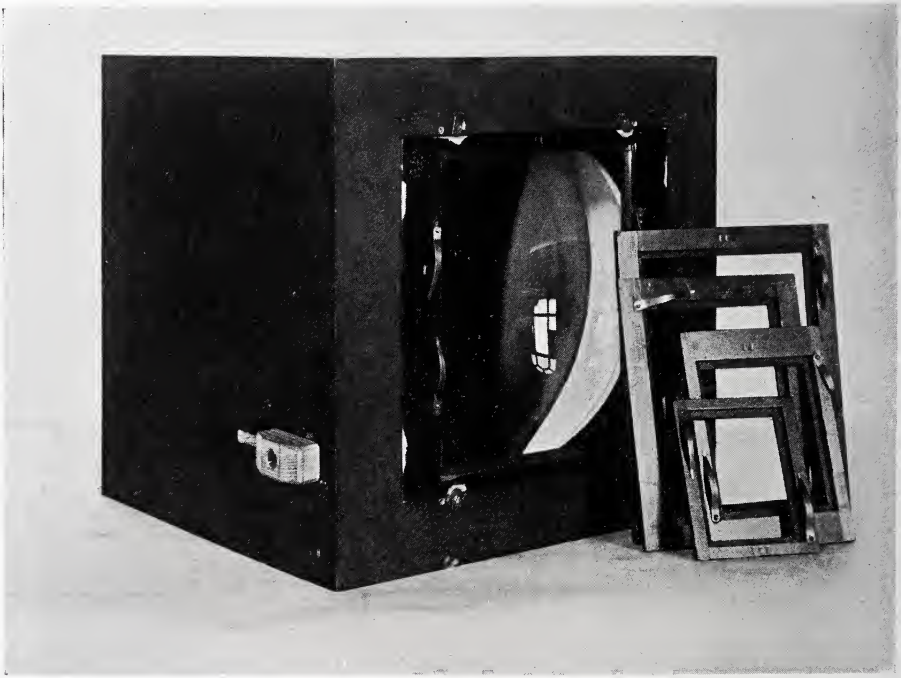


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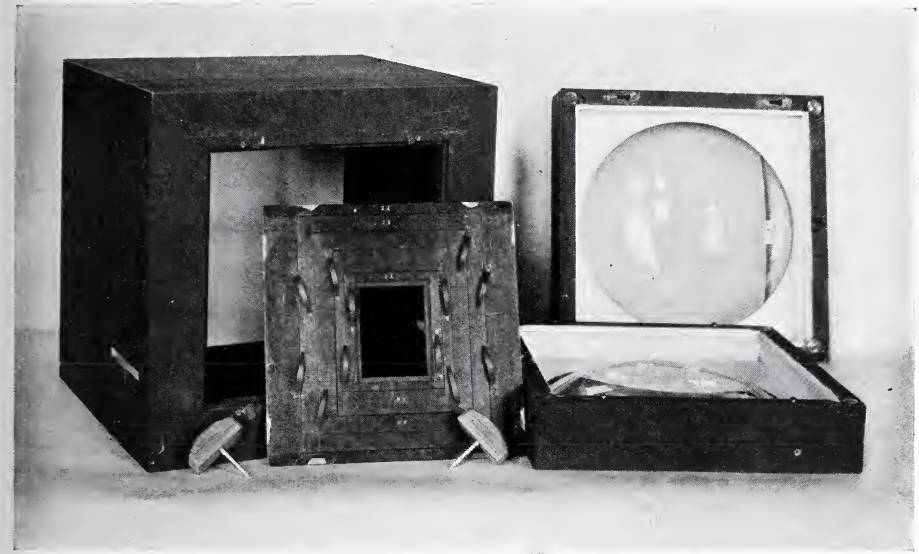


ILLUSTRATION No 4.

With this arrangement there is probably some loss of illumination in medium-sized work, but this is amply compensated for by the perfect diffusion obtained in the greater enlargements described in this article. The focal point of the condensers is about 5 inches in front of the optical center of the lens.

The exposure necessary for a 16 x 20 Royal Bromide print from a 6½ x 8½ negative of average density, proved to be from one to five minutes, while the 6 foot enlargements required from three and a half minutes to half an hour, according to the density of the negative and the quality of the print wanted.



ILLUSTRATION No. 5.
Mongolian Pilgrim, North China. Photograph by Bailey Willis. Carnegie Institution of Washington, 1904.



ILLUSTRATION No 6.

Sliding in grooves under the box just described, and at right angles to the front of the condenser box, is a shelf for supporting the camera. See illustration No. 2.

The boards into which these grooves are cut furnish a firm support for the heavy condensers and reduce the strain on the light box to a minimum. These boards are a trifle thicker than the sliding shelf, allowing the latter free movement in the grooves. The closets and drawers shown in the illustration are used for storing plates and bromide paper.

Telescoping over the light box is the box holding the condensers which are twelve inches in diameter. (Illustration No. 3.) The condensers are adjustable inside this box by means of blocks and screws moving easily in the slots cut in either side of the box. The location of the slots was determined by the weight, height, and thickness of the frames holding the condensers, and is the point at which the condenser frames can be moved with the greatest ease. The set of frames or kits will hold any size negative up to 8 x 10, either vertically or horizontally, and fits into the front of the condenser box.

The condensers are mounted in the manner shown in illustration No. 4, allowing sufficient play to permit of expansion and contraction. Two ground





ILLUSTRATION No. 7. Fig. 1. Fig. 2.
A Merchant in Modern Palestine. Copyright 1902, by J. L. Leeper, D.D.

glasses can be inserted between the condensers, if for any reason the illumination of the negative should appear to be uneven, the eccentric discs in the corners serving to hold them in place. The two frames or cells are locked together by means of screw heads and sockets. The blocks and screws are fastened through the slots on the sides of the box.

The entire apparatus has been in use for two years, and its alignment is as perfect to-day as it was when first installed. The lens used in the camera is of 7⅞ inch focus, which, at a distance from negative to easel of 9 feet, will enlarge a figure measuring 3¾ inches up to 3½ feet. The lens and condensers readily cover a negative measuring 6½ x 8½ inches. Our easel is four feet wide and six feet high, and made of ⅞-inch stuff heavily and firmly braced.

This enlarging outfit was installed under the joint direction of Mr. W. H. Schoff and the writer, in the photographic laboratory of The Philadelphia Museums, with which institution both are connected. The museum uses bromide enlargements extensively (mostly Royal Bromide paper, toned with sodium sulphide) to illustrate its exhibits, one of the most interesting of which shows the history of commerce. Methods of transportation by water are shown principally by models of boats, beginning with the galleys of the



ILLUSTRATION No. 8.

ancients and leading through the various stages of historical development up to and including the famous "Lusitania," all made to scale. Land transportation is shown by a series of bromide enlargements, and this was made possible by the curious fact that the most primitive and practically all the many successively developed methods are still in use at the present day, in some part of the world. Two hundred 16 x 20 pictures are included in this exhibit.

The illustrative and decorative possibilities of bromide enlargements are perhaps best shown by the following illustrations:

The picture of the "Mongolian Pilgrim," was made with an ordinary No. 1 Kodak with no accessories other than those furnished by the makers. From the original negative the writer first made a 5 x 7 negative of the leading camel and enlarged that to fit a panel measuring 2 feet by 6 feet. The result is shown in illustration No. 6. In the original, the distance from the top of the man's head to the foremost hoof of the camel is 1¼ inches, which, in the panel, is increased to 3 feet 6 inches. The actual enlargement is 33.6 diameters or 1128 times the area. The degree of enlargement is shown in the illustration, in the lower left hand corner of which can be seen a contact print from the original negative. A word of praise is certainly due Mr. Willis for his splendid exposure, and to the Eastman Company for the per-



ILLUSTRATION No. 9.
Delaware & Chesapeake Canal. Photograph by Prof. Lewis M. Haupt, University of Pennsylvania.

fect fine grained emulsion on their film, because in the finished bromide the pupil of the man's eye is clearly discernible. The writer was so surprised and delighted with this little detail that he carefully avoided touching it up in any way, while finishing the print with air brush and stump.

The development of a print of this size is extremely interesting, particularly if the operator is too anxious to get to work to wait for the carpenter to make a tray large enough to accommodate the entire print. The largest tray on hand proved to be one measuring 25 x 40 inches and having a glass bottom. It was made of a frame of ⅞-inch stuff, 4 inches deep, the glass fitting into a groove ⅜ inches deep and half an inch from the bottom of the frame. Two ½-inch strips of wood across the bottom, under the glass, give ample support. The print, handled of course by two men, is drawn back and forth through the eighteen quarts of developer which are necessary to give sufficient depth of solution. The roll of paper is 27 inches wide and cut 4 inches longer than the print is to be when finished. This will be found necessary to provide finger hold and obviate tearing into the picture. Developing, rinsing, and fixing are all carried out in the same manner. The final washing is given in a deep porcelain sink, where the print is occasionally turned over. The writer has made more than a dozen of these large prints under these conditions with but one failure, and that was due to the fact that the negative was too contrasty.

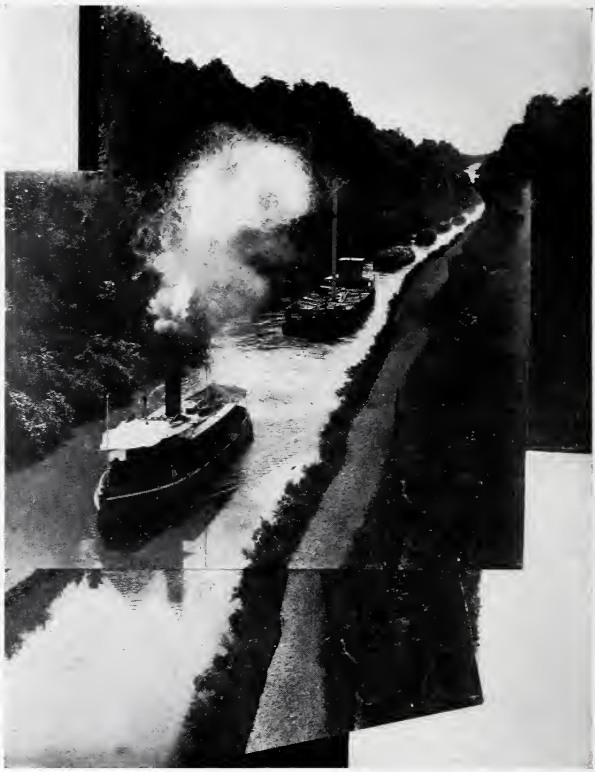


ILLUSTRATION No. 10.

At first, considerable trouble was experienced in finding typical pictures which could be squeezed into this narrow panel.

One picture which appeared to be very desirable was found to be entirely too wide for the panel. (Illustration No. 7, Fig. 1.) The difficulty was solved by placing the picture before the camera at an angle of 45° and making a copy with the lens stopped down to the smallest diaphragm with the result shown in Fig. 2. It will be seen that although the picture is decidedly foreshortened there is no real distortion apparent. The lens used for this purpose was a Goerz Dagor of 8¼ inch focus, stopped down to U. S. 128. No particular detail was selected for focusing, the ground glass being racked until there seemed to be equal diffusion and it was found that at this point the foreshortening was least apparent. The print was copied under glass and placed so that no direct light fell on it, thus avoiding all reflections. This procedure necessarily prolonged the exposure very much, the Standard Orthonon plate used requiring an exposure of half an hour. On account of the great enlargement, for which it was intended, the plate was fully timed and rapidly developed (70 seconds actual count) with a developer of only half strength, the result being a thin negative teeming with detail.

The finished print, illustration No. 8, is perhaps better pictorially, than the



ILLUSTRATION No. 11. Fig 1.



Fig 2.

original, and on account of the height of eye of the observer loses almost all evidence of foreshortening.

The same principle is sometimes used in architectural work. Almost all workers have, at some time or other, found the most extreme use of the swing-back insufficient to "square the lines." In such cases a print is made and placed at an angle before the camera, the narrower part of course nearest the camera. The print can be adjusted so that the lines on the ground glass will be absolutely square and parallel. The same result will be obtained by placing the print squarely before the camera and inclining the swing-back until the lines appear corrected.

The results thus far described have been reached by purely photographic methods. But when the worker has once started to force facts to assume a different shape than the "Camera-don't-lie" principle would permit, he stands a good chance of losing at least one of his reputations. The camera don't lie, but heaven help the operator, because his next step is "faking" and he finds it just as easy and comfortable as initiation in the far-famed Ananias Club. The following illustrations show to what depths the writer has descended on this easy road to success.

The 4 x 5 photograph (illustration No. 9), was loaned the writer by Prof.

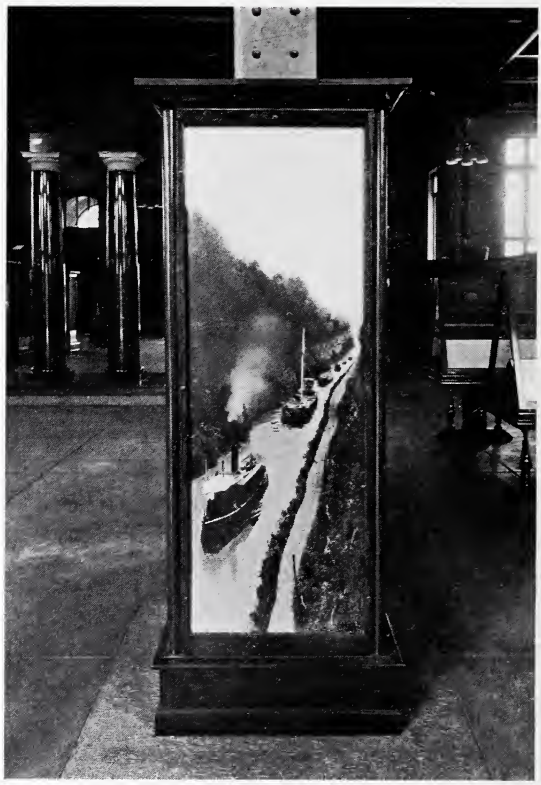


ILLUSTRATION No. 12.

L. M. Haupt, of the University of Pennsylvania. This was patched up with clippings from three other photographs of the same quality. A tuft of cotton stuck on the film extends the smoke across the margin of the original print. The result as seen in illustration No. 10, is an upright effect. After touching up this conglomerate print with a spotting brush, it was copied at an angle as described above with the result shown in illustration No. 11.

The bromide enlargement which also measures 2 feet by 6 feet (Illustration No. 12), of course required a more liberal use of the air brush. The engineer in charge of digging the canal would hardly recognize the locality, but the finished print is an almost ideal picture of canal transportation.

The writer has forty of these panels to make, and it is the intention to include only the most typical methods of transportation, beginning with the most primitive, the human burdens for personal needs, and ending with the limited express and ocean greyhound.

WHAT PHOTOGRAPHERS MAY LEARN FROM THE OLD AND NEW MASTERS.

BY SIDNEY ALLAN.

PAPER II.

On Interiors.



THE ordinary "interior," taken for commercial purposes, has no artistic pretensions. It is nothing but a statement of facts, and of interest merely to the builder, furnisher or owner.

A scene like Fig. 1 is a pictorial impossibility. An interior that is uninteresting in itself is a hopeless case from the start. A rearrangement of the furniture would scarcely improve the total effect. The room would look dismal under atmospheric conditions. Only a peculiar and happy light effect might save it from its utilitarian ugliness.

The "artistic" interior is of Dutch origin and de Hooch, Terburg, van der Meer, Metzu, Jan Steen, and Teniers were its masters. It was ignored by the Italian painters. They hardly ever depicted home-life. They did not feel the pleasure which the Dutch genre painters took in each little incident of their environment. An intimate study like the "Woman Writing a Letter," Fig. 8, was never attempted by a cinque-cento master. They strove for the larger aspects of life, the idealization of the human form, the depiction of elemental passions and the dramatic expression of religious sentiment.

The Dutch painter was primarily a worshipper of surface beauty. Artists like van der Meer and Metzu took a special pleasure in furs and satins, in rugs and precious stuffs, in sunny spaces on wall and floor, and all bright things like the curious gleams of silverware or porcelain shining from the shadows. Van der Meer was the painter of bright flaring sunlight. He depicted only a part of the room, and placed the figures half-size near the window. The sunlight centers upon the figure and objects of interest, illumines the background (generally a gray wall with a map in a black beveled frame) with a soft



INTERIOR. (Fig. 1.) *Curtis Bell.*



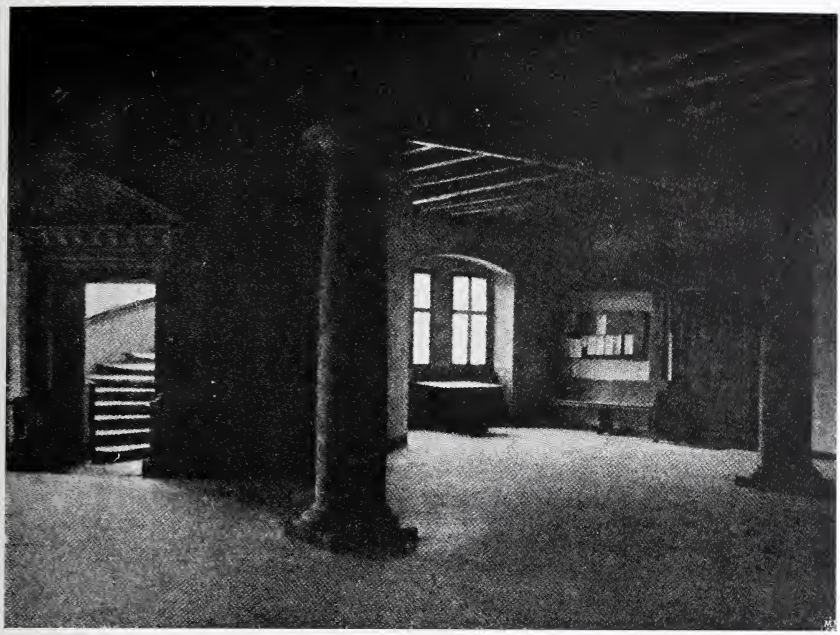
INTERIOR. (Fig. 2.) *Curtis Bell.*



INTERIOR. (Fig. 3.) *Curtis Bell.*



INTERIOR. (Fig. 4.) *Curtis Bell.*



OLD GERMAN INTERIOR. (Fig. 5.) *W. Zenker.*

glow, but does not touch the foreground which remains absolutely dark. This is the best formula of composition for a half-size figure up to this very day. It has never been excelled.

Metzu, on the other hand, painted full length figures as seen in space of some room—either one of the wealthy bourgeoisie with pavements of marble tiles, Fig. 9, or one of the humbler people with red brick floors—with the light entering the door, bathing everything evenly in soft tones.

The demands of color, harmony, contrast, and surface beauty alone determined the content of the picture. The painter was the poet who lent interest to the most trifling objects. The same problems confront the modern painter or photographer of interiors.

Fig. 2, 3, and 4 are ordinary views and I have chosen them for illustrations merely to show the conventional ways in which an interior can be represented. The great difficulty in photographing interiors is that the operator can not get far enough away from the object. Few things are more irritating than false perspective. To take a room with the middle wall directly facing you (as in Fig. 3), is apt to destroy all pictorial effect as it divides the picture into equal halves. A more pleasing effect has been obtained in Figs. 9, 10, and 11, by leaving out the side walls. In Fig. 14 it has been accomplished by taking the viewpoint a little more to the left, which breaks the symmetry of the side walls. The less there is seen of the latter the better it



DEATH CHAMBER OF GAMBETTA. (Fig. 6.) *Cazin.*

is in most cases for the picture. Of course, the side walls help to suggest depth and space; they are not indispensable. Also Figs, 8, 12, and 13 suggest atmosphere which is, after all, one of the most important qualities in an interior.

To take a room facing a corner (Fig. 4), is more certain of a picturesque result, even if the two walls should diminish at exactly the same angle. There is a danger of the lines being too oblique, which makes the floor look as if it were higher in the corner than in the foreground.

The most favorable viewpoint is no doubt represented in Fig. 2, when the two walls meet at a blunt angle. The only drawback is that it shows all objects in decided perspective and often distorts the furniture in the foreground. H. S. Shepherd solved the problem satisfactorily in his painting, "The Bach Player," Fig. 13. Also Figs. 6 and 15 carry out the same idea.

Another way to suggest an interior is merely to show a part of a slanting side wall with a window as Meissonnier has done in his famous "Reader." In this picture, as in Figs. 9 and 10, the interior is more suggested than shown. It is really only a background proposition. It is not the actual representation of a room as Figs. 6 and 15.

To make an empty room interesting is probably the most difficult problem of all interior representation. An interior deals with the pervading air of a room. The modern room generally lacks the romantic note. Atmosphere

and mystery cling with preference to curious and faded things. An interior like that of the Rothenburg town hall, Fig. 5, is picturesque in itself. Its quaint architecture, old age, and dust have made it so. It would yield satisfactory results from almost every viewpoint and under any atmospheric condition, no matter whether brightly illumined or pervaded by soft twilight. The modern interior is less pliable and sometimes needs the introduction of a distinct sentiment, as we see in Cazin's "Death Chamber of Gambetta." We find ourselves wondering at the vanished presence of the great statesman still reflected in the room and the arrangement of things. Fig. 15 shows too much still life. One thing is here and another there for the sake of an effect, and this effect, whatever else it may give, cannot give it the spiritual and dramatic interest of Cazin's picture, where everything in the room bears witness to a personality that has lived the last chapter of its life in it.



THE READER. (Fig. 7.) *Meissonnier.*

The Danish painter Hammershoi made a bold experiment in his "Old Piano," Fig. 11. Most artists would have felt the introduction of a human figure to be necessary. Hammershoi depends on the responsiveness of the modern mind, he knows that old things are reminiscent of past associations and by showing the old piano in a soft shimmer of light and by eliminating all detail he has succeeded in carrying these associations into the picture. A rare accomplishment, indeed.



WOMAN WRITING A LETTER.
(Fig. 8.) *Van der Meer.*

The photographer of interiors must possess this love for the aspects of things, and furthermore must be a skilful manipulator of light. In all the pictures, 11, 12, 13, and 14, it is light which produces the harmony of the total effect. There is quite a difference between objects seen out-of-doors and in a partial light indoors. The indoor light falls more beautifully upon objects,



"*SIR ARTHUR BIRCH IN HIS STUDY.*" (Fig. 14.) *Wm. Orpen.*



THE OLD PIANO. *V. Hammershoi.* (Fig. 11.)



THE BACH PLAYER. *F. H. S. Shepherd.* (Fig. 13.)



TWILIGHT. (Fig. 12.) *Geo. Clausen.*



VISIT TO THE NURSERY. (Fig. 9.) *Metsu.*

it is full of surprises and minor contrasts. In Fig. 14 there is an astonishing abundance of light spots. The painter was compelled to lose sight of them and dissolve them all into one pervading tone, and out of this tone he had to reconstruct all minor points of interest giving each its proper relation of light. This is the main problem of all interior art, to preserve the right relationship of the whole scheme of values, and to dominate them by one interesting source of light. In Fig. 12 it is lamplight, and in Fig. 13 the cold light of morning. The eye embracing either of these two scenes is appealed to by a general sense of tone, but if first one object is looked at and then another, the value of each of them is appreciated as a separate sensation.

Fig. 15, in my opinion, falls short in this respect, at least as a black and white reproduction. It is a charming rendering of the precious quality of detail but at the expense of atmosphere and tonality.

The old ideal of realism perfectly smooth and finished and so exquisitely handled in the van der Meer picture still holds its own in interior representation. It is largely a matter of taste whether we prefer a Meissonnier and William Orpen, Figs. 7 and 14, or a Cazin or Hammershoi, Figs. 6 and 11, where objects are shown in a more vague and indistinct manner. Not all



THE MANGER. (Fig. 10.) *G. Käsebier.*



AN ENGRAVER'S RECEPTION ROOM. (Fig. 15.) *Braquemond.*

small objects can be made to look mysterious, and it is better to leave them out than to neglect their charm or surface beauty.

Those who favor impressionism and that purely musical and harmonic expression, that clings to vague forms and broad tonal tints more readily than to precise shapes and minor contrasts, will find as much material in the indoor world as the lover of details who delights in the effects of light falling on furniture and picture frames, on white sheets of paper and tablecloths, in short any beautiful object of a modern home.

But it is always light which lends the poetic sentiment to an interior, no matter whether it is van der Meer's "Woman Writing," or Gertrude Käsebier's "Madonna," who like all extreme tonalists evades the edges of things. To compose natural sunlight is a science which has been much neglected by photographers, who have worked with preference either out-of-doors or in studios with an even top light or northern exposure. In my present series I intend to devote three papers to the art of lighting, and I hope to be able to put down a few of the fundamental laws which have guided the great painters of the past and present.

A SHUTTER SPEED TESTER.

BY WILLIAM S. DAVIS.

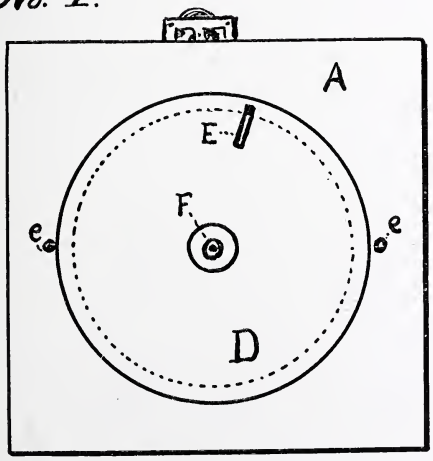


ALL photographers who use a shutter for quick exposures realize the value, indeed the necessity, of knowing the actual exposure given by a shutter at its various speeds, but owing to the fact that the speed markings on many shutters are not accurate, those who wish to know the actual exposures given find it necessary to test their shutters by the aid of some kind of a speed-timing device. While many forms of such apparatus have been described, the various styles of shutter testers used by manufacturers and scientific workers are usually too complex for the average photographer to construct and some of the simpler forms fail to give altogether satisfactory results, so the one I will describe may interest some photographers as it is sufficiently simple for anyone possessing a little mechanical ability to construct, while the records it gives are accurate enough for all ordinary requirements.

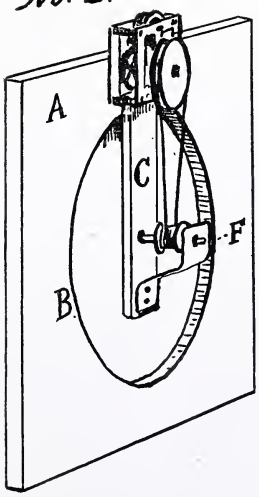
The principle is that of photographing the light which passes through a slot in a disc while the latter is revolving at a known speed, and then measuring the length of the impression made on the sensitive plate.

As will be seen by reference to the accompanying drawings the apparatus consists of a board (A), say about eighteen inches square, in the center of which an opening (B) is made (shown in dotted lines of No. 1). Over this a narrow strip of wood (C) is fastened to form a support for the

No. 1.



No. 2.



spindle (F) of the revolving disc (D). This disc, which may be made of thin wood or a piece of mounting-board, must be a little larger in diameter than the circular opening in the board A. Near the edge of this disc a narrow slot (E) is cut, which must come within the opening in the board so that the light may pass through the slot. A stiff piece of wire may be used for the spindle (F), a block of wood being glued on the center of disc if necessary, to allow of its being mounted true. The disc is placed in position by passing the spindle through a hole in the wooden strip C, the outer end being held in place by a bent piece of metal as shown in "No. 2."

As represented in the sketches the disc is turned by clock-work, an old set of which can easily be procured for a small price. Some of the wheels must be removed to allow the "post" to revolve fast enough. A wooden disc with a groove around its rim is fastened to this post in place of the clock-hands, and a spool attached to the spindle F, the two being connected by a light belt of twine. The difference in size between the two pulleys is regulated by the speed at which the larger one revolves, and the speed at which one wishes the disc D to turn, the latter depending upon how rapid an exposure is to be tested. For tests up to about one one-hundredth of a second one revolution per second might do, but for more rapid exposures the speed of the disc must be increased. It might be well to say here that clock-work which has been altered as previously mentioned will vary a little in speed while running, so in taking the time of revolution of the disc it is always well to allow the works to run a certain length of time before snapping the shutter. By taking this precaution accurate results can always be obtained.

For use, the tester is set up against a window with clear sky for a background (it is well to block out superfluous light around the apparatus by covering the window with brown paper), and the image of the slot E focused sharply, then after setting the shutter at the speed desired and starting the disc revolving, the exposure is made. The diameter of the disc is recorded on the negative by the images of the two small holes (e e) shown in "No. 1," so all that is necessary is to measure the distance apart these are on the negative, and then draw a circle on paper of the same diameter. The length of the beam of light which passed through the slot E during the exposure is next measured with a pair of dividers (deducting the actual width of the slot) and the number of times this goes into the circumference of the circle plotted off, the result giving the duration of the exposure.

For example, suppose a three-inch circle is indicated on the negative. The circumference of this is approximately nine inches. The length of the beam of light as recorded is one-half inch, and the disc was revolving once a second, so as one-half inch goes into nine (the circumference of circle) eighteen times, the speed of the shutter was one-eighteenth of a second.

One advantage of this tester in use over others is that it can be used indoors, while other simple speed testers depending upon daylight for illumination must be set up out-of-doors in bright sunsnine.

ANOTHER DARKROOM.

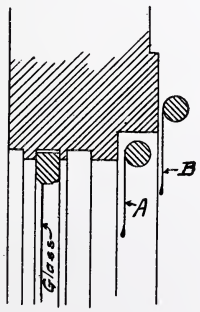
BY L. DE S. DIBERT.



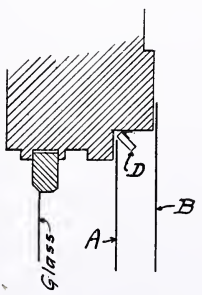
IN SPITE of daylight-loading film and daylight developing machines, there are times when we feel the need of a darkroom. Since we all can't have the darkroom we build in the air, any useful idea that can be incorporated into our "makeshift" should be welcome. It is with this idea that I offer the following description of mine. Considering running water to be an essential, I have pitched my tent in the bathroom. The room is darkened by means of shades A and B (see illustration and sections XX and YY). A is the regular photographic red cloth on a spring roller. It fits closely to the window frame and when pulled down is kept from bulging at the sides by the strips of wood C and D which are hinged to the window frame.

In the illustration D is folded back against the window frame, showing how inconspicuous these strips are when not in use. B is an ordinary dark green shade in which there has been cut an eight by ten (8 x 10) hole that comes just above the shelf when the shade is pulled down. This hole has been covered with yellow P. O. paper and admits the light when plates are being developed. For gaslight papers it is unnecessary to pull the green shade down more than half way.

The cupboard is made of three-quarter (¾) inch pine stained and varnished to match the other wood work in the room. It can be made by any carpenter or may be made at home as mine was. The door to the larger section is hinged at the bottom and when let down rests on the ledge of a small medicine cupboard and forms the developing table. When closed it is held by



Section X X



Section Y Y



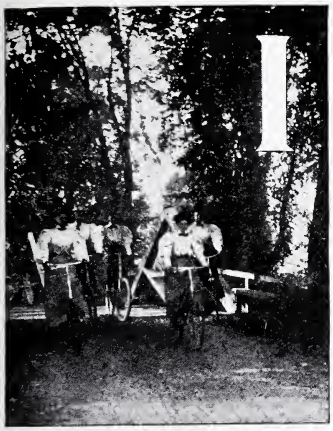
a small cupboard catch E. The third shelf is fitted with a light-tight door F and holds sensitizing solutions for various processes. H is hinged at G,G, and G and when closed is flush with the larger section of the cupboard. It is provided with lock and key, and holds developers of various kinds put up in small bottles filled to the top, and chemicals.

Everything is in readiness for work at any time. One may have a plate in the developer within two minutes after entering the room.

Most of my work is done by daylight but space could easily be provided in the cupboard for a lamp. To those who do not possess such an obliging medicine cupboard I would suggest that the developing shelf could be supported by light chains from the top of the cupboard.

A REMARKABLE NOVEL PHOTOMECHANICAL PROCESS.

BY FRITZ BETTGE.



IN THE near future there will be a growing demand for photographs in Germany and probably other countries owing to a somewhat sensational invention of a German doctor. The latter, Mr. Mertens, is one of the best experts in the graphic arts and has spent a whole decade in troublesome and costly experiments to make the noblest of all photomechanical processes, the photogravure, applicable to newspaper illustration. We all know that the screen is a great drawback for the reproduction of half-tones and unless the paper is smooth the details will not come out well. Thus the illustrations in the daily press which uses cheap, rough paper are very poor and this is the reason why with the exception of America scarcely any daily paper is illustrated with half-tones from photos. Especially in Germany the artistic sense is so well developed that people do not want to see ugly indistinct pictures while in the United States just the contrary is the case and furthermore the intense love for sensation accounts for the lavish use of illustrations even in the daily press.

The photogravure belongs to the deep printing processes such as the copper print, contrary to the wood cut or high print. It is very expensive to produce and only possible on costly art paper and with slow running presses. Thus we find it only in very few art magazines or books. The inventor has sent the writer some examples of the first daily paper in the world, the *Freiburger Zeitung,* ever containing photogravures. They were produced at the extreme high speed of 7,000 meters an hour which will now be increased to 50,000 feet, and are wonderfully clear and distinct. Their matt, dull surface makes an unusually pleasing impression not to be compared with the greasy-looking half-tones on high glossy paper of even our best magazines. And in addition to this great advantage we can print these superb pictures without reducing the usual speed of a newspaper press and on cheap pulp-containing paper which will involve enormous cost-savings. Besides as the pictures are made separate from the text they can appear in any desired tint in red, blue, green, etc., and the editorial pages can be made very beautiful while advertisers will not be idle to make their ads attractive. For the whole process goes on in a machine which is simply attached to an ordinary newspaper rotation press and coupled with its motor. Consequently it must run with the same high speed. The endless paper strip runs from the fresh roll over a large copper cylinder and receives the illustrations

alone and then is introduced into the ordinary press where the words are printed. These latter are usually in black while the cylinder in the picture machine may be wetted by another color. Iron cylinders serve as printing moulds which receive after each use a thin electroplating which saves much metal. The rollers are made with or without screen and a positive or diapositive film is copied upon the roller which has been made sensitive to light, after which the image is developed and deeply etched. The picture consists of elevated points and lines separated by partitions. The roller has a coating of chrome-glue or other sensitive matter screened with transparent cross lines. The points and lines hit by the light form an unsolvable net so that the metal surface is divided into isolated points by the developing. This photogravure method was only possible on art paper and with very slow running machines and the efforts of many a lithographic experts to make it adapted for our weeklies or even dailies were unsuccessful. Mr. Mertens is a director of a college for graphic arts and has this summer opened a special school where he teaches only his new process, for as his sensational invention became public he was stormed by numerous requests for information and samples and many printers and publishers have now come to Freiburg to be taught the new process for which they now obtain the license. We are perhaps at the beginning of a new era in the illustration of books, journals, and papers.



THE EDGE OF THE MARSH. *Harry D. Williar.*

Editorial Notes



OUR cover illustration this month is another characteristic picture by Mr. Harry D. Williar, of Baltimore, entitled, "Geese," from an excellent print on Cyko Paper.

The "Harvest Scene," on our August number cover, was also from a Cyko print, by Mr. Williar, but, through some oversight, was not mentioned in that number.

The initial letter illustration to this note is another of Mr. Williar's characteristic pictures, entitled "The Drinking Pool"; and we print, on another page, a very beautiful half-page picture from his print entitled "The Edge of the Marsh."

WHEN a man who has worked a long time, and even with a good measure of success with comparatively small plates, say, not beyond half plate, tries his hand upon a larger size, such as 12 x 10, he finds that he does not know everything; indeed, if he is true to himself he discovers he has much to learn. The larger the plate the more do manipulative difficulties alone arise. It is one thing from time to time, to nip a half-plate out of the developer with finger and thumb to examine the progress of density; but another thing altogether to pick up a 12 x 10 for the first time without cracking it in resisting the suction upon withdrawal, or snapping off a corner through the unexpected leverage of a pound weight or so of glass instead of the accustomed few ounces. If half a dozen plates are to be washed the accommodation that suffices for that number of small plates would be utterly insufficient for the larger sizes, and so on with examples we could multiply many times over. But our present purpose is to treat of one particular line of resistance, the simple matter of printing, more especially the obtaining of a doubled image. For example, a sheet of P.O.P. is put in the frame and examined—not quite done enough—examined a second time, the print has shifted, and a doubled image renders it useless. This may happen only occasionally, and with one particular negative, or, if half a dozen frames are out, most of them may show the defect. In the former case the fault most probably lies with the frame; but in the latter other causes may be operative. We may as well say at once

that for systematic good work frames built on the same lines as the usual quarter or half plate are not to be recommended for large negatives. The deep frames with plate-glass fronts and wooden bars with attached springs are much preferable although heavier to handle and three or four times as costly, the latter consideration being, naturally, an important factor; in the one case we can purchase one for less than a dollar, in the other we should have to provide three or four dollars for one. But a badly clipping frame is so frequent a cause of a doubled image that the money is well spent that goes to the purchase of the best. One very frequent cause of a doubled image may often be overlooked or unsuspected—the hygroscopic condition of the printing paper. A sheet of paper taken out of a newly opened and fresh packet is most probably "bone-dry." As soon as it is exposed to the atmosphere it begins to absorb moisture and in so doing expands. Though the unopened half of a print retains its position, the half that is turned back for examination (usually too much turned back) does not fall into register upon closing the frame through this expansion having occured from absorption of water the moment it was freed from stress. This is the usual explanation of an extremely common and annoying contretemps. The remedy is simply to leave the paper exposed to the air for a little while before placing it in the frame, then to fasten the back and leave under pressure for a minute or two, and examine to see that it lie flat before placing on the printing bench. Similar precautions should be taken to avoid cockling which, with large prints so often occurs. In all cases thick felt backing pads should be used; with small frames they may be disregarded if the backs are cloth-lined; with large ones never.

THE use of one or another coal tar dye is becoming so increasingly common in photographic work—whether for making liquid light filters, impregnating paper for the same purpose, for treating plates in orthochromatic work, or for many similar purposes—that we have thought, especially in view of a mishap recently brought to our notice, that a word of caution to those wishing to use such dyes would not be out of place. In the case we refer to, a valuable print was brought to a photographer to be copied, and after a negative had been obtained, and the print was about to be packed up, a minute spot was noticed attached to the margin. A clean linen cloth, slightly damped, was flicked over it to remove the spot, when at once a conspicuous green mark made its appearance. It proved quite irremovable; notwithstanding the employment of a large array of reagents, the print was ruined. Investigation showed that experiments having been recently made in producing green light filters a tiny particle of the dye employed—"acid green" must have been carried about, possibly by a waft of air during the weighing, etc., and deposited on the work-bench and from it passed to the engraving. It has become a truism to state that the light flocculent kind of pyro should

never be weighed, or in any way dealt with, in a room where paper or plates are manipulated, for it has been proved in a thousand cases of the mysterious appearance of spots that they owed their origin to particles of pyro having been carried into the air. It is obvious that, though not so light as pyro these dyes, especially when needed to be powdered in a mortar, are liable to become dispersed in the air, even without the accident of a spill or otherwise, with consequences that must prove disastrous, so small a particle of dye being capable of staining so large an area of paper, etc. Hence, it is strongly advisable whenever these dyes are in use to weigh them or pulverize them in a mortar, to perform the operation in a room where they are not likely to do any injury if accidentally dispersed in the air.



THE answer to the question whether the use of metric-system of weights and measures is likely to become universal lies in the womb of the future; its adoption is a question rather of policy than principle, its use having become general in so many countries, though its main advantage for general purposes, business and scientific, being the mutual connection of the units of weight and length, the gramme weight being the weight of a cubic mass of water measuring a centimetre on each of its sides. As to the actual use in everyday life denominations of our own or the British System lend themselves far more readily to familiar needs than does the metre or gramme. Indeed, in France, the birthplace of the system, if any wants about a pound of hypo, for example, he does not ask for five hundred grammes, he says, "half a kilo," or if a smaller quantity, a quarter-kilo, and not two hundred and fifty grammes, just as we say a pound, half a pound, a quarter of a pound, and so on.

A cubic foot of water is a close approximation to the measure of a thousand ounces and to that extent is part of a decimal system. But quite lately a new standard in which the units of measure and weight are mutually comparable has been proposed by Mr. Thomas Parker, of Ironbridge, Salop, England. He points out as a fact never before brought into notice that a pound of water at 50° C. occupies exactly 28 cubic inches and from this deduces his new standard thus.: One-quarter grain is to be called Q; then 1,000 Q's equal the inch weight; 4 inch-weights equal 1,000 grains; 28 inch-weights equal 1 pound avoirdupois. A cubic inch of water at 50° C. (122° F.) is found to weigh exactly 250 grains. It may be objected that the temperature is not a practicable one; but the metric system is founded on water weighed and measured at its greatest density, 4° C., which can scarcely be considered more practicable. There are so many advantages in our own system that the adoption of Mr. Parker's would enable us to retain, with the added gain of the mutual comparability of the units of weight and measure, that it deserves respectful consideration. But has the proposal not come too late?

Monthly Foreign Digest

TRANSLATED BY HENRY F. RAESS.

A BRILLIANT DEVELOPER.

A cheap developer possessing good keeping qualities and yielding clear negatives may be made as follows:

English.		Metric.
STOCK DEVELOPER.		
33 ozs.	Water	1000 cc.
3 drams	Hydrochinone	12.0 gms.
1 oz., 2½ drs.	Sodium sulphite crystals	40.0 gms.
2½ ozs.	Potassium carbonate	75.0 gms.

This developer will keep for months. For use it should be diluted with two to four volumes of water. An acid fixing bath should be used and the plate rinsed before fixing.

—*Photographische Chronik,* No. 37, 1910.

* * *

REPAIRING CELLULOID TRAYS.

A spoiled Kodak or similar film may be put to good use by employing it for repairing a cracked or broken celluloid tray. As the films are coated with gelatine it will be necessary to first remove this, which may be done with warm water. The cleaned film is then painted with amyl acetate also the broken edges of the cleaned tray. The film is now applied to both sides of the crack and pressed on well. When dry the joint is water tight.

—*Kamera Kunst,* Vol. 7, No. 21.

* * *

A NON-ACTINIC COLORLESS FILTER.

About ten years ago R. F. Liesegang suggested a filter which apparently allowed white light to pass through and like many other good things fell into oblivion. Dr. F. Stolze on hearing of this filter was rather incredulous and tested it by placing behind it a sheet of printing-out paper and found that it remained unchanged. Thinking that it might be of some practical value Dr. Stolze calls it again to the attention of the photographers. A glass cell with flat sides is best adapted to hold the solution which consists of the following:

English.		Metric.
33 ozs.	Water	1000 c.c.
2½ drams	Cobalt chloride	10.0 gms.
1 oz.	Nickel chloride	30.0 gms.

The liquid possesses a light gray color and if more dilute would almost have the appearance of plain water. When of the above strength the solution absorbs blue, indigo, and violet light, but not ultra-violet rays. If it is desired to prevent the latter from passing through, the sides of the cell should be covered with a film of collodion to which has been added some quinine sulphate or aesculin (horse chestnut extract). Dr. Stolze also tried the addition of small quantities of fluorescein but cannot say if this solution will keep any length of time. This addition causes no perceptible color.

Printing-out paper placed immediately behind the fluid filter in the summer sun for one week showed not the slightest change. A printing room provided with a filter of this kind would give abundant safe light for examining the image while printing and all after manipulations.

—*Das Atelier des Photographen,* Vol. 17, No. 6, 1910.

* * *

A MOVING PICTURE OF AN ASSASSINATION

A Russian moving picture firm had been engaged to take a series of pictures of the conference between the Russian and Japanese commission relative to commercial questions. The camera had been set up at the Tsaitsagan railroad station at Harbin, Manchuria, awaiting the arrival of the Japanese party. As Prince Hirobumi Ito was stepping from the railway carriage

he was shot twice by a Corean fanatic, the Japanese consul general killed and two other Japanese wounded. While all this was going on the moving picture operator was industriously turning the crank of his camera and obtained a fine set of pictures of the horrifying spectacle. The picture firm values the film at 150,000 Rubles (about $120,000), but so far has found no takers.—*Kamera Kunst,* Vol. 7, No. 21.

* * *

PRINTING ON JAPAN PAPER.

While in the past prints on smooth and glossy papers were perferred, the taste has now gone in the opposite direction and the more peculiar the surface of the paper the more it is in demand by those desiring artistic results. It is for this reason that so many of the modern so-called uncoated papers are used, including what is known as Japan paper. While this paper is well adapted for copper etchings and other graphic processes, it may be used equally as well for artistic photographs. In order to take advantage of the structure of the paper little or no coating should be applied to the surface. The advantage of Japan paper lies in that it requires very little preparations when used for either platinum or for salting. Unfortunately the price of platinum is so high now that it is not used very much. A suitable method for preparing the paper before sensitizing is as follows:

English.		Metric.
8 ozs.	Warm water	250 c.c.
3 drams	Gelatine	12.0 gms.
30 grains	Ammonium chloride	2.0 gms.

When all are dissolved add with constant stirring.

2 ozs.	Alcohol	60 c.c.
1½ drams	Sandarac	6.0 gms.

The warm solution is placed in a clean tray and the paper floated for a short time on this and then hung up to dry. The dried paper keeps very well. To sensitize the paper it is floated for two to three minutes on a ten per cent. silver nitrate solution and then hung up to dry in the dark. The sensitized paper keeps only for a few days, it then gradually becomes yellow. It is best to print as soon as the paper is dry. The printing should be quite deep and the toning solution should be more dilute then when used for the usual printing-out papers. For sepia tones a normal platinum bath with short toning is the best, and the results are particularly good on this paper. If it is desired to use albumen instead of gelatine the procedure is similar to the above

33 ozs.	Water	1000 c.c
½ oz.	Ammonium chloride	15.0 gms.
2½ ozs.	White of egg	75 c.c

To the white of egg should be added 100 cc. (3⅓ ozs.) of water and well beaten for five minutes and then allowed to stand, then add the clear portion to the salt solution and beat again for fifteen minutes, then filter the mixture through moistened linen. The paper should be floated on this solution for three minutes and hung up to dry. To sensitize the usual ten per cent. silver nitrate solution may be used, or if the sensitized paper is to be kept for some time the following solution should be used:

16 ozs.	Water	500 c.c.
1 oz., 5 drs.	Silver nitrate	50.0 gms.
2½ drs.	Crystalized citric acid	10.0 gms.

The printing and toning is similar to the usual albumen paper with citric acid. Alkaline gold baths are the best, but platinum solutions are also good. As a rule deep brown to black tones are the most suitable. The kallitype process may also be used with this paper.

—*Photographische Chronik,* No. 52, 1910.

* * *

NOT HIS FAULT.

"I refuse to accept these photographs," said an irate woman to a photographer; "my husband looks like a baboon!"

"I can't help it, madam," replied the photographer; "you chose him, I didn't."

* * *

A LIBEL ON THE ORIGINAL.

"Why is Maude so angry with the photographer?"

"She found a label on the back of her picture saying, 'the original of this photograph is being carefully preserved.'"

—*Boston Herald.*

Discoveries

[All readers of The Photographic Times are invited to contribute to this Department reports of their Discoveries for which we will allow One Year's Subscription, on publication of the contribution.—The Editors.]

FRICTION MARKS.

At times when one is using developing paper, he is often troubled with friction marks. This trouble may be done away with, if one adds five drops of a solution made up as follows, to every four ounces of developer: Water, 2 drachms; iodide of potassium, 1 drachm.

Edward A. Mau.

✣ ✣ ✣

We usually view a scene with two eyes; the camera generally sees it with one lens. Herein may be found the explanation of a certain all-too-common fault in photography. Among the prints recently sent in to a competition was one in which at first glance it seemed that a distant cathedral was resting on a rustic bridge; another, in which a man crossing a river in a boat seemed to be carrying with him a tall factory chimney; a third, in which a tall youth appeared to be trying to insert his head into a gas globe. The person in each case behind the camera would doubtless see his subject with both eyes, and get abundant stereoscopic relief, so that the absurdities perpetrated by the one-eyed camera would never be thought of or seen until too late. The obvious moral is to view one's subject from just over the top of the camera, and use one eye only, bearing in mind the possible confusion due to one object coming behind another.

F. C. Lambert.

✣ ✣ ✣

While on a photographic trip in the country recently, quite some distance from the nearest town, an accident occurred in which the ground glass of my camera was broken, but I overcame the difficulty by taking the white tissue paper from around an unused film pack and cut the paper a trifle larger than the size of the ground glass, cut four strips of wood very thin and wedged them in on all four sides of the ground glass opening over the edge of the tissue paper, being careful to have the paper perfectly smooth beforehand.

The resulting pictures apparently did not suffer in the least on account of the substituted focusing screen.

Frank W. Rowland.

✣ ✣ ✣

A GOOD TIP.

Photographers who store caustic potash or soda in glass-stoppered bottles sooner or later find that the stopper has stuck fast, and that it refuses to be moved by any of the ordinary expedients. The following tip, which I have had in use for a considerable time with satisfaction and convenience, may be mentioned. Take a piece of the thinnest grease-proof paper, or parchment paper, such as is often used in packing plates and papers, and cut it so that you have enough to cover the bottom of the stopper and leave one inch margin outside all the way round. Insert the paper between the bottle neck and stopper, and rotate the stopper gently till a fairly good fit is obtained. Now dip the tip of a finger in vaseline and rub the inside of the bottle neck, and again rotate the paper-covered stopper. Repeat once or twice, i.e., until the result is a good tight fit, and yet not so tight but that the stopper is easily removable by a rotating movement.

F. C. Lambert.

A SEPIA TONE.

In securing sepia tones on the gaslight papers by redevelopment, you are instructed to bleach the print until all black has disappeared from the shadows. For my part, I only bleach slightly according to the tone desired. Very pleasing results on portraits and the like may be obtained by removing print from bleacher before it has begun to fade, this will warm the shadows and improve the half tones. For those who have not, try it.

D. P. CHURCH.



PRINTING OF BORDERS.

Take a piece of ground glass (ground on both sides is best), the denser the glass the better. Cut a piece of opaque paper the exact size of the ground glass. Cut out the center of the paper the size you want the print to be. Cut very carefully and you can use the center for a matt and the cut-out for your mask. Paste the matt in the center of the ground glass using mask as a guide so that both will register exactly on print. First print the picture from your negative in the usual way with the mask registered in one corner of the printing frame, then print a second time using the ground glass matt in place of the negative and print the border. This gives you a border resembling a card mount. This way small negatives can be printed on larger paper. A neat white line may be printed around picture by having a matt a trifle larger than opening in the cut-out mask.

Double borders may be printed by having a second ground glass with a clear center a size larger than the matt. Glass ground with acid or by the sand blast method is suited for this.

J. J. HARMAN.

FILM WASHING.

An ordinary washboard will answer the purpose for washing films. Preferably a zinc top, because it will not rust.

Lay the whole developed film lengthwise upon the washboard, and tack a pin through the top part of the film into the top of the washboard, so that the film will not slide off.

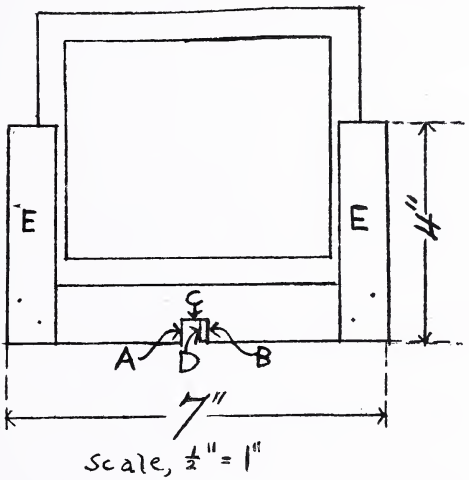
Allow the washboard to stand at an angle so the water will run down freely. Allow the water to run for about ten minutes.

L. O. HERTZ.

PRINTING FRAME HOLDER.

As it is quite tiresome to hold the printing frame to the gaslight for a thick negative, I constructed a holder to fit the gas bracket as follows:

I took a piece of wood 7 inches long and an inch square. I made a mark 3½ inches



from one end. I made the lines "A" and "B," ¼ inch away on each side. Made a line "C," ⅜ inch up from the bottom. This formed a figure ½ x ⅜ inch. I cut along lines "A" and "B" until I reached "C." Chiseled this wood out and put a piece of old clock spring "D" on one side as shown in illustration. I nailed two uprights "E" and "E" on the front of this base and two on the back. As the base was an inch wide, it was an easy matter to slide the printing frame on and off quickly. This holder is for a 4 x 5 printing frame.

CARL F. GUTTZEIT.

Items of Interest

MAKING PHOTOGRAPHS ON WATCH DIALS.

Beat to a foam the white of an egg, with the addition of a little ammonia. Add 9 ounces and 3 drams of water and beat again. After the egg has settled, filter and let the liquid run over the dial, which has been previously cleaned with ammonia. When the surplus has run off, coat with the mixture and allow to dry.

A sensitive collodion is now produced as follows: Dissolve 9 grains of chloride of zinc in 5 drams of alcohol; add 7½ grains of collodion cotton and 6½ drams of ether. Shake the whole forcibly.

Dissolve 23 grains of nitrate of silver in hot water, add 1½ drams of alcohol and keep the whole solution by heating. The silver solution is now added in small quantities at a time to the collodion, which must be well settled. This, of course, is done in the dark room. After 24 hours the emulsion is filtered by passing it through cotton moistened with alcohol. This durable collodion emulsion is now flowed thinly upon the prepared watch dial, which, after the collodion has coagulated, is moved up and down in distilled water until the fatty stripes disappear. The water is then changed once, and after a short immersion, the dial is left to dry on a piece of blotting paper. It is now ready for exposure. Expose under magnesium light and develop with a citrate oxalic developer, or in the following hydroquinone developer:

Hydroquinone	1 dr.
Bromide of potassium	6 dr.
Sulphite of soda	1½ oz.
Carbonate of soda	2⅔ dr.
Water	14 oz.

After fixing and drying, coat with a transparent positive varnish.

—*Popular Mechanic.*

TO FIND THE SIZE OF A STOP.

A little practical difficulty often met with by the photographer accustomed to do his own odd jobs in connection with apparatus, is the determination of the right size of a stop. Second-hand lenses are often without any Waterhouse stops, and when the right size for one stop has been found, the diameter of the next one in the usual series generally necessitates the raking up of the old rule for obtaining a square root, which rule few can remember.

A writer in the *Amateur Photographer* points out a very simple geometrical method of solving this problem, well-known to experienced workers, but not to the amateur camera fitter. This method is an easy application of the familiar forty-seventh proposition of the first book of Euclid, which teaches us that in a right-angle triangle the square on the side subtending the right angle is equal to the sum of the squares on the other two sides. If these other two sides are equal, it is obvious that the square on either one of them is equal to half the square on the longest side.

Therefore, the ratio of one short side to the longest side is that of the diameter of two lens stops, one of which requires twice the exposure of the other. We, therefore, only need to draw a right-angled triangle with two equal sides, making one of these sides equal to the diameter of our known stop. The longest side facing the right angle is then equal to the diameter of the next largest stop. Having fixed two of the diameters, the rest are simple multiples of these two: Thus, if we know the diameter of *f*/11 and that of *f*/8 by the construction described, *f*/22 and *f*/44 are respectively half and a quarter of *f*/11, while *f*/16 and *f*/32 are half and a quarter of f/8.

Scientific American.

AMERICA MADE PHOTOGRAPHY PRACTICAL.

While the original photographic process was invented by a French artist, Daguerre, to whom the French goverment gave a pension of 6000 francs in recognition of his work, it was an American who made this process practical. Just seventy years ago Prof. J. W. Draper took the first commercially successful photographs in the old building of New York University. London experts, perhaps a little vexed at having England left out of the early photographic honors, described Draper's success as "due to the brilliancy of the climate."

Perhaps there was some truth in this unsolicited comment, but America was not to stop with offering merely the brightness (and freedom from fogs) of its atmosphere for picture taking. When the incandescent lamp was perfected here, it was soon applied to photography but required too long an exposure to be extensively used. The arc lamp (also an American invention) proved much quicker for the purpose, but it took still another American to outstrip them all by developing a mercury vapor lamp which is cheaper to install and quicker in action than the arc lamp. For, while the greenish light of the Cooper-Hewitt mercury vapor lamp does not give the most pleasant appearance to what it lights, it abounds in highly "actinic" rays that is, in rays which are quick in affecting chemicals such as are used on photographic films or plates.

So our British cousins were quite right. It was the brilliancy of the light here that has led to American advances in photography, and when the natural brilliancy of daylight was too slow for American ways, we made it more and more brilliant artificially until now the brightness of the outer day (or night) need not be considered at all by the successful photographer.

—*Popular Electricity.*

* * *

"DOUBLE TROUBLE."

One of the Vitagraph's accommodating neighbors in America, and there are many of these, loaned his house for the scene of a doctor's home in a drama. A sign "Dr. Bell." was placed in one of the front windows to carry out the doctor idea. After the picture was taken the sign was forgotten and left in the window. About 2 o'clock the next morning the occupant of the house was aroused by the vigorous and prolonged ringing of the door bell. He stuck his head out of an upper window and asked the disturber of his slumbers what the trouble was.

"Trouble! It's double trouble, doctor. Twins!" said the caller. And we want you to come around to the house as quick as you can." The accommodating neighbor said "I'm not a doctor."

"What's that sign doing in your window, then?" was the reply.

"Cuss, ——— !———!" said the tenant. "That was left there by the moving picture people." The window went down with a bang, and the sign was removed.

—*The Bioscope.*

* * *

WHY THEY ARE PHOTOGRAPHED.

"Got a boat?" she brusquely demanded of a Detroit photographer as she walked in the other day.

"Yess'm."

"And a fish pole?"

"Yess'm."

"And a painted ocean for a background?"

"Yess'm."

"Look like Cape May?"

"It does."

Can you get a good-looking young man to sit on the boat with me?"

"I can."

"Then I want six photos."

"Yess'm. Do you go to the seashore this summer?"

"Naw! Dad's busted in business and we've got to take a cheap board on a farm. I want the photos just the same, you know. Want 'em to send to a girl friend who is sick and can't get anywhere this summer. She'll think I'm down there all right."

"Sort of an illusion, eh."

"Sort o' revenge, rather. We were down there last season and she stole my summer young man back. Hurry up with the feller, and tell him he can sit with one arm around me and his moustache touching my ear?—*Detroit Free Press.*

Among the Camera Clubs

[Officials and other members of Camera Clubs are cordially invited to contribute to this department items of interest concerning their clubs.—THE EDITORS.]

THE FIRST ANNUAL MEETING OF THE FEDERATION OF WOMEN PHOTOGRAPHERS.

BY MARY CARNELL, PRESIDENT.

The first annual meeting and exhibition of the associated women photographers of the country has been pronounced by all an unqualified success. The attendance was good and many new members were added. The exhibition was a matter of pride to the Federation and of sincere congratulations from the members of the National Association. The talk and criticism, by Miss Lena McCauley were interesting and helpful to those who were eager to benefit by expert opinion and advice. Best of all, however, the spirit of good fellowship and professional respect, the stimulation of common interest and of new ideas which the meeting fostered, paved the way to greater accomplishments.

Every woman exhibitor cannot but feel strengthened by her part in this epoch making occasion and the Federation appreciates most heartily the co-operation of its members.

The prints were shown arranged on A-shaped easels thirty-four feet long by three and one half feet high covered with green denim. The photographs were unmounted with 12 x 16 glass covers, the denim edge furnishing an agreeable frame work. The easels were well lighted and the appearance of the exhibition was much commended.

Four classes of photography were represented, pictorial, including landscapes, studio portraiture, home portraiture, which showed generally a strong decorative tendency, and animals. One interesting point developed was that few women specialized on animals in action and while most work of this class is perhaps too arduous for the average woman, the smaller pets afford a fascinating and almost unoccupied field for study.

At the annual meeting which was held Thursday, July 6th, the following resolutions were unanimously adopted:

To the Officers and Members of the Photographers Association of America, Greetings:

Whereas, during the year past the Photographers Association of Ameriac has acted as sponsor for the Women's Federation; and

Whereas, during this time, they have extended financial as well as hearty support and good wishes for the success of the organization, and be it

Resolved, That our thanks and deepest appreciation be extended to the members and officers of the Photographers Association of America, and be it further

Resolved, That a special vote of thanks be extended its officers who have had our interests so much at heart and have been ever ready to aid us in every way, and be it further

Resolved, That because of the kindly interest and helpful co-operation of these men, our first year of the Women's Federation owes its success, further be it

Resolved, That these resolutions be spread upon the minutes of this meeting and a set forwarded to the President of the P. A. of A.

M. ESTELLE JENKINS,
Secretary and Treasurer.

Milwaukee, Wis., July 16, 1910.

It was also unanimously resolved that the warmest thanks of the Federation be extended to Messrs. Harry Fell and J. M. Bandtel for their unvarying and generous interest and their valuable practical assistance.

The election of officers resulted as follows:

President, Mary Carnell, 1314 Chestnut street, Philadelphia, Pa.

Vice-President, Miss Belle Johnson, Monroe City, Mo.

Second Vice-President, Miss Bessie Meiser, 111 N. 9th street, Richmond, Ind.

Secretary and Treasurer, Miss Maybelle Goodlander, 409 E. Main street, Muncie, Ind.

Chairmen of Sections:

New England, Miss M. J. Hall, 1330 Beacon street, Brookline, Mass.

Eastern, Miss Katherine Jamieson, 126 E. Highland avenue, Pittsburg, Pa.

Middle East, Miss Bessie Meiser.

Middle West, Miss Mary Miller, Mattoon, Ill.

Southwest, Miss Blanche Reineke, 8 E. 11th street, Kansas City, Mo.

Northern, Miss Bessie Thomas, Sheldon, Iowa.

Pacific Slope, Miss A. H. Thompson, 253 Whitney street, San Jose, Cal.

SEVENTH AMERICAN PHOTOGRAPHIC SALON.

The Seventh American Photographic Salon, under the auspices of the American Federation of Photographic Societies, will open its circuit at the Herron Art Institute, Indianapolis, the first week in November. Following Indianapolis, the Salon will be shown at the Chicago Art Institute, at the Carnegie Institute, Pittsburg, at the St. Louis Museum of Fine Art, at the Detroit Museum of Art, at the Toledo Museum of Art, at the Maryland Institute, Baltimore, under the auspices of the Baltimore Camera Club, at Philadelphia under the auspices of the Philadelphia Photographic Society, at Racine, Jamestown, and possibly Kansas City.

The jury will meet at Toledo the first week in October and will be headed by the dean of American painters, Henry Mosler, of New York, the first American painter to have his work purchased by the French government and placed in the Luxembourg Gallery. Mr. Mosler was created a Chevalier of the Legion of Honor of France and was made an Officer d'Academie of France, in 1892. He has been awarded medals at the Paris Salon, at the Exposition Universelle, Paris, was awarded the Grand Gold medal at the Atlanta Exposition and has been the recipient of many other honors. He is also a member of the National Academy. Other members of the jury will be Edmund H. Osthaus of the Royal Academy of Duesseldorff, A. H. Griffith, Director of the Detroit Museum of Art; George W. Stevens, Director, Toledo Museum of Art; and one other yet to be appointed.

ILLINOIS COLLEGE OF PHOTOGRAPHY, EFFINGHAM, ILL.

Prof. C. C. McCorkill has just returned to resume his duties in the printing department after a month vacation in Canada.

President Bissell has just contracted for advertising space in a large list of large monthly magazines covering an advertising appropriation of $10,000 for the coming year.

Mr. Geo. Harriman, engraving student of 1908, was married last month to Miss Frances McCann of this city. They will make their future home in Omaha where Mr. Harriman is employed.

Mrs. Bissell, wife of President Bissell, left on the first for California where she will remain a few weeks with her daughter, Mrs. Jos. Magee, in San Francisco.

Mr. Fraser, student of 1909, and Mr. McGaughey, of 1907, were visitors at the college last month.

We recently received a letter from Mr. Leon O. Rose, student of 1906, stating that he now has a government position in the photographic department of the U. S. Geological Survey at Washington.

Extensive alterations and remodeling are in progress in the Developing Paper Department in Rembrandt Hall.

The Bissell Archers have the gratification of seeing their likeness in the Spalding Archery Guide for 1910 as one of the representative teams of the country.

Trade Notes

[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—The Editors.]

"PHOTOGRAPHING IN OLD ENGLAND."

This book from the pen of our able and old-time friend, W. I. Lincoln Adams, Editor of "The Photographic Times," should attract some considerable attention, and should especially interest those who have been to the "other side," or who anticipate going over. The photographs made by the author, of the cathedrals, old land marks, street scenes, etc., are well executed and of value. Price in decorated cloth cover, full gilt, in box, $2.50.

Photographic Topics.

☆ ☆ ☆

AN ALBUM THAT IS RIGHT.

What a contemporary thinks of *The Photographic Times* Album.

Just recently we wanted an album that would hold one hundred 6 x 8 prints that we had spent considerable pains and time in making. We wanted the album to be a little more serviceable, even if a little less ornate, than those we found on the market. We happened to think of the *Photographic Times* Albums, one of which had pleased our fancy some two years ago, and so ordered one. These albums are made in the bindery of a large printing establishment of which a well-known photographic writer is president, and they are made under that gentleman's personal supervision. Being made by the binders when they are not otherwise engaged, they permit of the best value in workmanship being applied; and, while the prices are not the lowest, the value is certainly incorporated in these albums. We would advise any one wanting neat, well-made, serviceable, and attractive albums to write for prices and then send for what they want if not obtainable of their dealer. The address is, Photographic Times Publishing Association, 135 West Fourteenth street, New York.

"I have been very much interested in reading your charming book," "Photographing in Old England," writes G. Watmough Webster in a recent letter to Mr. Adams, the author. "It is a plain, unvarnished and informative account of what I hope remains in your memory as a pleasant sojourn."

☆ ☆ ☆

During the fall of the year as the days become shorter it is very difficult to estimate the duration of an exposure correctly owing to the almost continually changing actinic power of the light. A reliable Actinometer Exposure Meter is essential.

We know of no better Exposure Meter than the Imperial which accurately measures the actinic strength of the light, yet is very handy and simple. It costs 50 cents and soon pays for itself. Ask G. Gennert, 24-26 East 13th street, New York, for circular explaining the meter fully.

☆ ☆ ☆

Some of our amateur friends are at times sorely puzzled to account for a satisfactory solution of their failures, the results to them which are not at all to their liking, though they are quite sure, that all the necessary precautions, etc., to insure satisfactory results were adhered to. In a great many cases, their first precautions were offset by their later neglects. More care in the selection of their chemicals for the final results in many cases would have produced satisfactory results. Utmost care is exercised in the selection of Eastman chemicals, the trademark on all packages is the mark of extreme care.

☆ ☆ ☆

The Albertype Co., Brooklyn, N. Y., are having a large demand for their photogelatine postcards which can be made from your local views.

"LANDSCAPE AND FIGURE COMPOSITION."

As a rule, such advice as we get on the vital subject of composition, is either from a photographer who has little conception of the real, underlying, basic principles of composition; or, what is nearly as bad, from a competent writer on art subjects who has little or no knowledge of the characteristic limitations of photography. We can, therefore, congratulate ourselves upon finding available a new work with the above title, a book written by Sadakichi Hartmann (Sidney Allan); a gentleman whose reputation as an art writer and critic has stood the test of time and whose achievements with the camera have shown his knowledge of its capabilities. His theory is sound and practical, his instruction helpful and reliable, and both are based on long study and much experience. The book is a large 8vo., containing one hundred and twenty-eight illustrations. The topics treated may best be indicated by giving a few titles of chapters as follows: Geometrical Forms of Composition, Line Combinations, The Placing of Figures, Background Arrangements, Foregrounds, Middle Distance and Distance, One-Figure Composition, Two-Figure Composition, and others. The price is three dollars net. Published by the Photographic Times Publishing Association, 135 West Fourteenth street, New York.—*Camera Craft.*

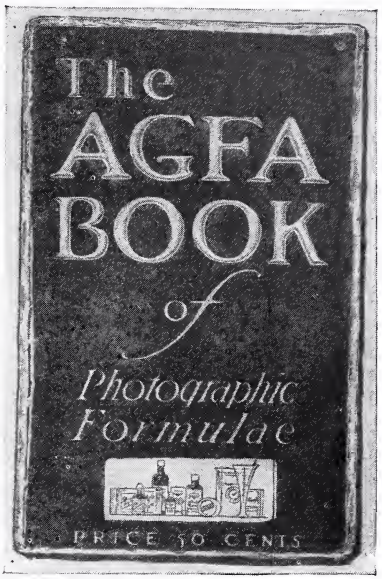
☆ ☆ ☆

Williams, Brown & Earle, of No. 918 Chestnut street, Philadelphia, have purchased the entire collection of lantern slides from the estate of the noted traveler and publisher, the late Henry T. Coates. This is without doubt the greatest private collection in existance, containing, as it does, thousands of views of travel, art, and religion, obtained by Mr. Coates in his travels abroad. A circular giving details as regards price, quantity, and classified list of the slides may be obtained from Messrs. Williams, Brown & Earle, Department S.

☆ ☆ ☆

Big bargains in exchanged cameras or lenses can be obtained at the New York Camera Exchange. Send for special bargain list.

Send the label which is found on the warpper of all "Agfa" photographic chemicals and ten cents (10 cents stamps or silver, to pay wrapping and postage, to the Berlin Aniline Works, 213 Water street, New York, for a copy of the "Agfa" Book of Photographic Formulæ. It contains 160



pages of formulæ for the manipulation of all standard papers and films and a complete description of the working qualities of the best known developers and other products.

The label will be found on the following products, which are standard in quality and yield the best results and for sale by all dealers in photographic supplies.

"Agfa" Metol, "Agfa" Pyro, "Agfa" Amidol, "Agfa" Glycin, "Agfa" Ortol, "Agfa" Rodinal, "Agfa" Eikonogen "Agfa" Hydrokinone, "Agfa" Reducer, "Agfa" Blitzlicht, "Agfa" Intensifier, "Agfa" Rapid Fixing Salt.

☆ ☆ ☆

For high or for low speed snapshot work, the No. 1A Speed Kodak demonstrates its efficiency. Equipped with the focal plane shutter and Zeiss-Kodak Anastigmat Lens, besides being very compact. Your dealer will be pleased to show you one.

The revised and enlarged "Popular Edition" of the Complete Self-Instructing Library of Practical Photography, published by the American Photo Text Book Co., 364 Adams avenue, Scranton, Pa., contains ten volumes of 400 pages each. Special reduced prices and easy payments on first sets. A postal brings free prospectus, giving synopsis of contents, sample page, etc. Write now.

☆ ☆ ☆

The new Cooke-Telar is a compact high-speed anastigmat of long focus, requiring only a short bellows extension. Complete in itself, it gives magnified images of far distant objects. With an aperture of *f7* it works nearly three times faster than do the single elements. It requires the same bellows extensions as an ordinary lens, yet its image is approximately twice as large.

It can be used with ordinary cameras both for time and instantaneous exposures of scenes which the ordinary lens would render too small. The press photographer who wishes, unobserved, to obtain with his Graflex, photographs of celebrities, can stand far away, and with the same bellows extension, secure an image the same size as with a normal lens used close at hand. At twice the distance his image is the same size as with the other lens. At the same distance, it is twice the size. It is invaluable for pictures of birds and animals which would be frightened at close range, and for views of aeroplanes, balloons, athletic events, mountain scenery; and for all distant subjects moving either fast or slow it fills the need.

Cooke-Telars may be fitted to between-lens shutters of almost any make, but for the photography of rapidly moving subjects a focal plane shutter is essential. They are very light and compact. For example, the No. 1 size measures only 1⅝ inches, and the No. 2½ size only three inches from the extreme back and front portions of the mount. Further particulars and prices may be obtained of Taylor-Hobson Co., 1135 Broadway, New York.

☆ ☆ ☆

The toning chemicals of the Aristo Gold Paper are in the paper. A collodion paper that produces pictures in sepia or purple and works with the utmost simplicity. Just print, wash and fix.

☆ ☆ ☆

Photographs reproduced in jewelry with semi or real enamel miniatures are made by Julius Schloss & Co., Frankfort, Maine, Germany. English edition catalogue with or without prices sent on application to dealers.

☆ ☆ ☆

The Ansco Company has issued another enormous edition of their "Professional Cyko Pointer," with some additional information of a practical nature. It is a little manual which every practical photographer ought to have for ready reference.

We learn, from our friend, Lamoutte, of the Ansco Company that both Cyko and Ansco are forging ahead with rapid strides.

☆ ☆ ☆

NATURE PHOTOGRAPHS WANTED.

Edward F. Bigelow, managing editor of *The Guide to Nature,"* advertised in this magazine, is also *Nature and Science* editor of the *St. Nicholas* magazine. He desires to have submitted clear, sharp photographs of subjects in nature, especially novel, beautiful or interesting. Address him for particulars at Arcadia, Sound Beach, Connecticut.



Classified Advertisements

Advertisements for insertion under this heading will be charged for at the rate of 25c. a line, about eight words to the line. Cash must accompany copy in all cases. Copy for advertisements must be received at office one week in advance of the day of publication, which is the fifteenth of each month. Advertisers receive a copy of the journal free to certify the correctness of the insertion.

Rates for display advertising sent on application.

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Any photograph reproduced
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(Patent Novelty)
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Amateur photographers send 10c for samples, 4x5 or cabinet. Fifty grades and surfaces.

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Three hundred Exchanged Cameras, all extraordinary bargains. Reflex, Graflex, Anschutz, Kodaks, etc. Big bargains in Anastigmat lenses.

Send for Special Bargain List.

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FOR SALE.—One copy of "Woodbury's Encyclopædic Dictionary of Photography," $5. JAS. COLQUHOUN, 75 Eighth Ave., New York.

PHOTOISMS.—A novel photographic magazine for the amateur. Practical, instructive, interesting. Send 50c. for 6 months subscription. Address: Publication Dept. PHOTOISMS, 194 Broadway, N. Y.

ART STUDIES—Photographs from Life Models. Finest collection for artists and art lovers. Illustrated catalogue sent free on demand. C. KLARY, 103 Avenue de Villiers, Paris, France.

FREE—A 14k FOUNTAIN PEN (worth $1), and 10 other useful articles, with each membership. This offer holds good only while they last—first come, first served. Send a stamp to-day for the biggest offer ever made by anyone. CORRESPONDENCE CAMERA CLUB, Box 61, HELMETTA, N. J.

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FINEST AMERICAN MADE

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Engravers and 3-Color Operators Earn $20 to $50 Per Week.
Only College in the world where these paying professions are taught successfully. *Established 17 years.* Endorsed by International Association of Photo-Engravers and Photographers' Association of Illinois. Terms easy; living inexpensive. **Graduates assisted in securing good positions.** Write for catalog, and *specify course in which you are interested.*

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Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

THE MARK OF EXTREME CARE.

Do you fully appreciate what this mark on chemical labels means to you? Do you fully realize that we are as vitally interested in the final results you produce as you are?

We, as manufacturers of sensitized material, are naturally interested—yes, more than interested, and jealously safeguard their use to a successful finish as far as it is our power to do so. That's why we spend money and time in carefully and scientifically testing chemicals to be used in the manipulation of our sensitized materials.

Whether or not you co-operate with u lies with you. All that we can do is t test our chemicals and chemical prepara tions with the utmost care—tell you abou it and leave the rest to your judgment.

The name Eastman and the E-K sea on chemical labels mean more than trade mark—they mean that the content of the packages have been tested by expert and passed as O. K. for the purpos intended—mean that their use is th surest and safest way to good results.

The dealer who sells you Eastman N C. Film—the dealer who sells you Velo paper and other good things, will also se you E-K tested chemicals and chemica preparations in preference to untested chemicals, because he knows as well a we know and as well as you *should* know that with the E-K tested brand the result will be most satisfactory.

Be a careful buyer.

Accuracy in Timing is essential in producing good prints on developing-out paper.

The Eastman Timer

will split seconds for you. One complete revolution of the hand every minute. Large dial easily read in subdued light.

Price $2.00

All Dealers.

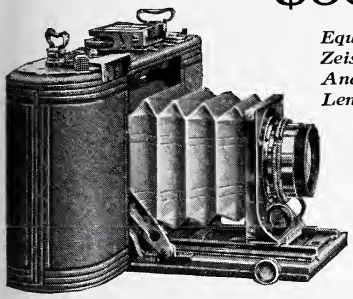


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ROCHESTER, N. Y., *The Kodak City.*

THE NO. 1A SPEED KODAK.

$60.00



Equipped with Zeiss-Kodak Anastigmat Lens.

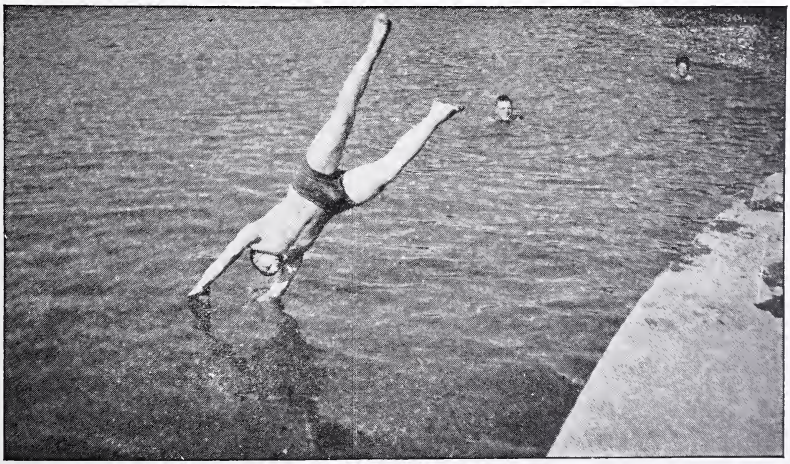
We show herewith three illustrations—one of which shows the speed possibilities of the No. 1A Speed Kodak—the other two are examples of slow speed work in subdued light.

In the two preceding issues of this magazine, we have printed reproductions of The Empire State Express at mile a minute speed, racing horses and hurdling athletes, and in this issue, the diver again demonstrates the speed efficiency of the No. 1A Speed Kodak. Note that this negative was made just as the diver was about to enter the water—one arm already submerged—a time when he has attained the greatest momentum of the dive.

You will notice that in the wayside picture of the farmer and his team, there are no shadows. This picture was made at twilight—made in the soft evening light, so beautiful to the eye, but not easily photographed with an ordinary hand camera.

The picture of the children is also made without direct sunlight, in the soft light of a shaded stream, and yet both of these pictures contain living, moving subjects, that would make a time exposure impracticable.

The 1A Speed Kodak, equipped as it is with the focal plane shutter, is efficient in both high and low speed snap shot work. We will not go into a detailed description of the advantages of the focal plane shutter, as this type of shutter has already made a reputation for itself and has been recognized by camera workers, whose work has led them into conditions difficult to photograph—conditions impossible to photograph with the between the lens shutter. The focal plane shutter will make time exposures as well as snap shots, at various speeds, and as the light from the lens—which is always open—has already traveled the distance from the lens to the focal plane, it is claimed for the focal plane shutter, that a quicker exposure is possible than with other types of shutter in which the light has to travel from the lens to the



Made with The 1A Speed Kodak—Zeiss-Kodak lens—$\frac{1}{1000}$ second exposure.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*



Made with the 1A Speed Kodak—slow snap shot—early evening light—after sundown.



Made with 1A Speed Kodak—slow snap shot—subdued light of shaded stream.

film or plate, much of it being lost by absorption or diffusion in the camera bellows, especially on high speed snap shots.

The 1A Speed Kodak is compact and embodies Kodak convenience. It makes pictures 2½ x 4¼—a good size and proportion for either upright or horizontal composition. It is suitable for indoor or outdoor work, including portraiture, and is an ideal camera for all-around use. The 1A Speed Kodak makes every day a Kodak day.

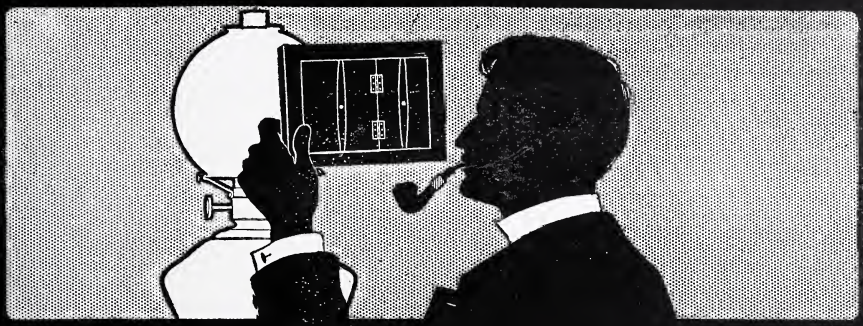
Equipped with the Zeiss-Kodak Anastigmat lens, working at *f*.6.3, it sells for $60.00 complete, Other fast lenses may be fitted to it, but we especially recommend the quality lens—Zeiss-Kodak. The dealer will be pleased to show you.

Use

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FOR HIGH SPEED WORK

Your dealer will supply it.



The paper especially designed to meet the requirements of the amateur negative—the paper which for that purpose has qualified as ideal, bears the name

VELOX

Properly made, Velox prints are the best that can be produced and the "Velox Book", which is free at all dealers or from us by mail, tells how to make them properly.

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Years of experience are back of the film put up in Eastman N-C cartons and stamped Kodak on the spool end. These trade marks of quality are your protection against inferior and unreliable imitations.

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Handsomely Illustrated by numerous Reproductions of Photographs from Life, and by Explanatory Diagrams.

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THE PHOTOGRAPHIC TIMES

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ROSS HOMOCENTRIC LENSES

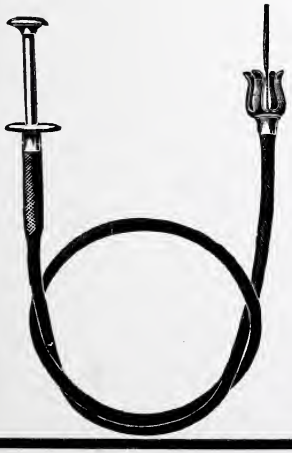


Homocentric lenses are furnished in four speeds: F 5.6, F 6.3, F 6.8, F 8.

Single combinations can be used at double the focus of combined lens. Exposure can be made and stop changed without altering the focus.

Send for Illustrated Catalogue.

GEORGE MURPHY, Inc., Agents, 57 E. 9th St., N.Y.



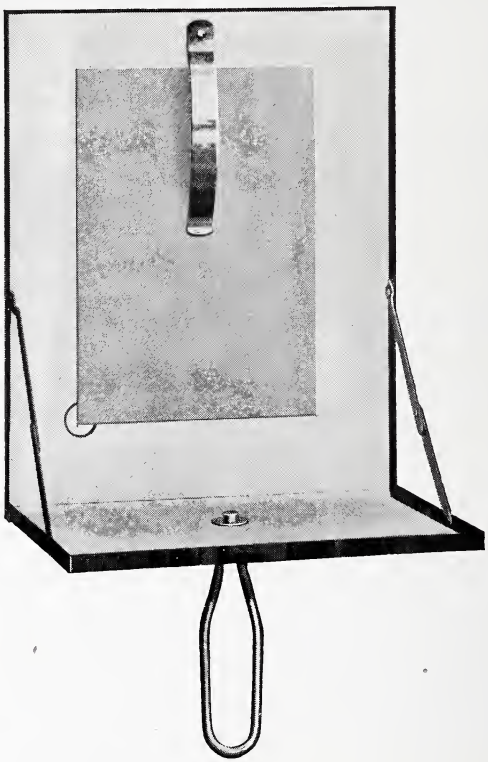
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Price, 75 cents.

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Eastman Flash Sheet Holder

Another Kodak convenience—it adds convenience to the most convenient form of flash light—the Eastman Flash Sheet. Just slip a flash sheet under the spring clip, hold upright in the desired position and ignite with a match from the back.

Price, $1.00. *All Dealers.*

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Local View Post Cards Made to Order

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Hurd's Lawn Finish is the finest type of the fashionable fabric papers. Its quality is the best; it is beautiful in appearance, and the writing surface is exceptionally pleasing.

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Something from Nature that is

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ESPECIALLY BEAUTIFUL
OR INTERESTING,

Shown in Clear, Sharp Photographs.
Please submit.
Will make proposition, if available.

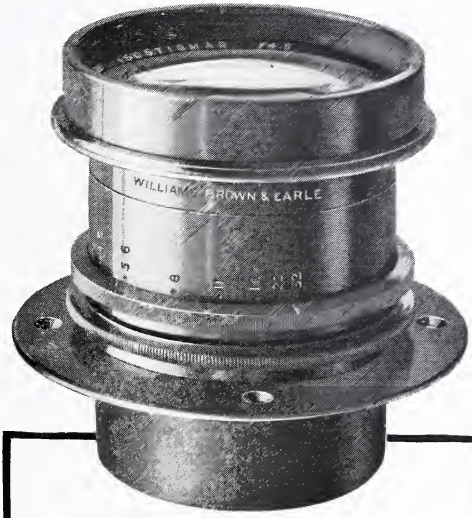
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Edward F. Bigelow, Managing Editor; also Nature and Science Editor of "St. Nicholas Magazine."

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An Anastigmat Lens of the highest grade at the lowest price.

Thousands of Isostigmars are in use by the most discriminating and exacting professional and amateur photographers in this country, who use it because it is the best anastigmat lens at any price; the fact that it is from 25 to 40 per cent. cheaper than other high grade lenses is also a point in its favor.

Write for our prices and compare them with others, then let us send you a lens on a ten days' trial or through your dealer.

Exchange Your Old Lens

For an Isostigmar. We make liberal terms.

We manufacture

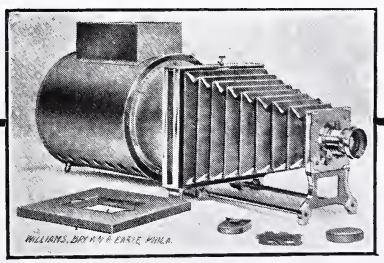
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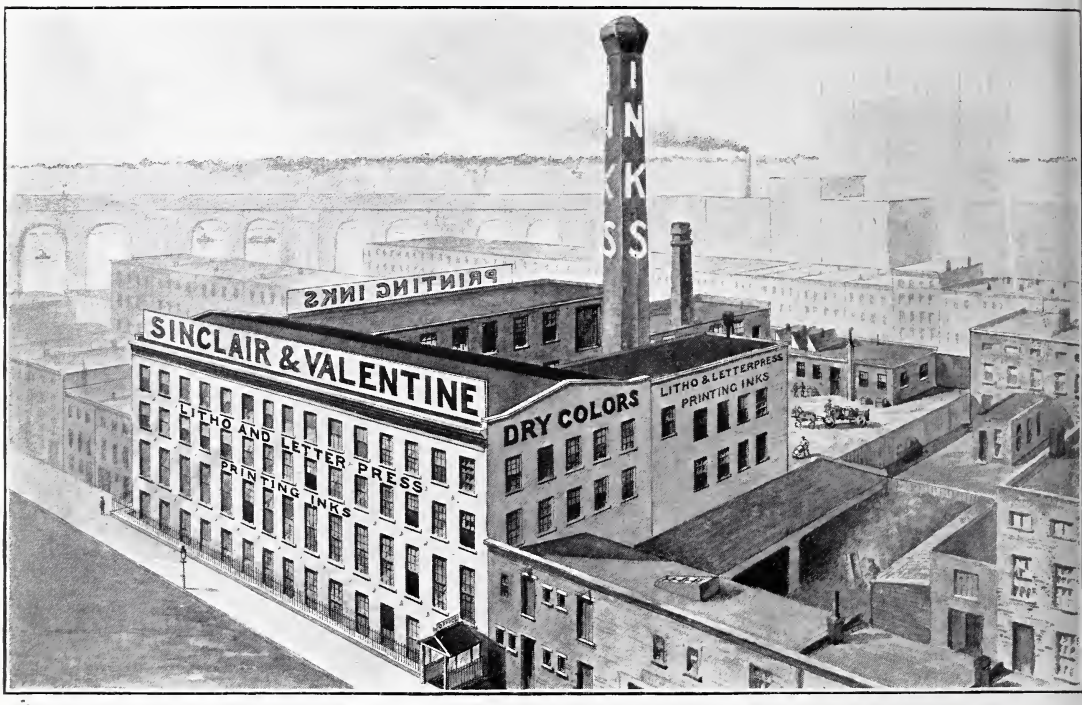
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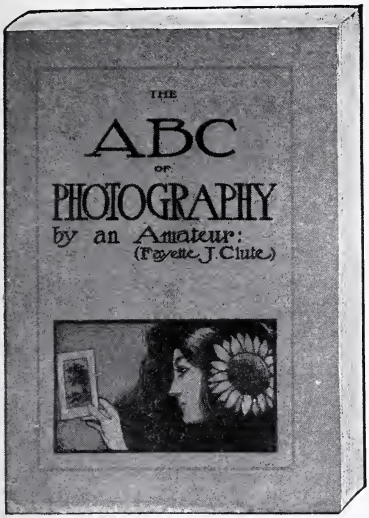
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All told in a simple, direct style without unnecessary technicalities.

Price . . . 25c.

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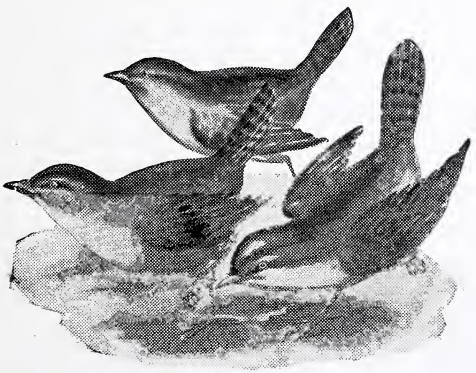
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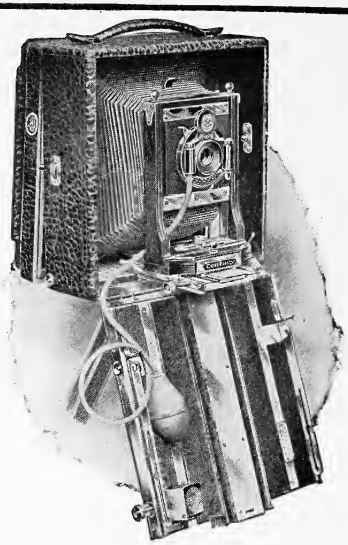
Lintless Photo Blotting

Chemically Pure



Non-Linting

Made by WRENN, Middletown, O.



Century Cameras

The highest degree of photographic efficiency, combined with substantial construction and richness of finish constitute

CENTURY QUALITY.

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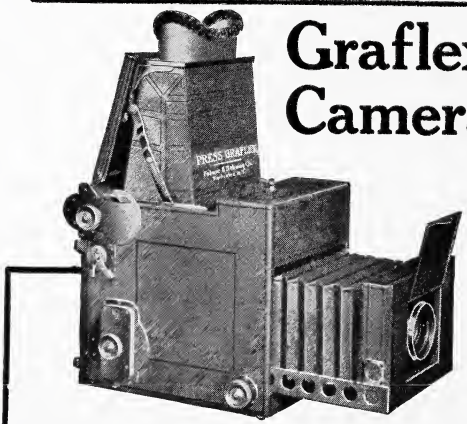
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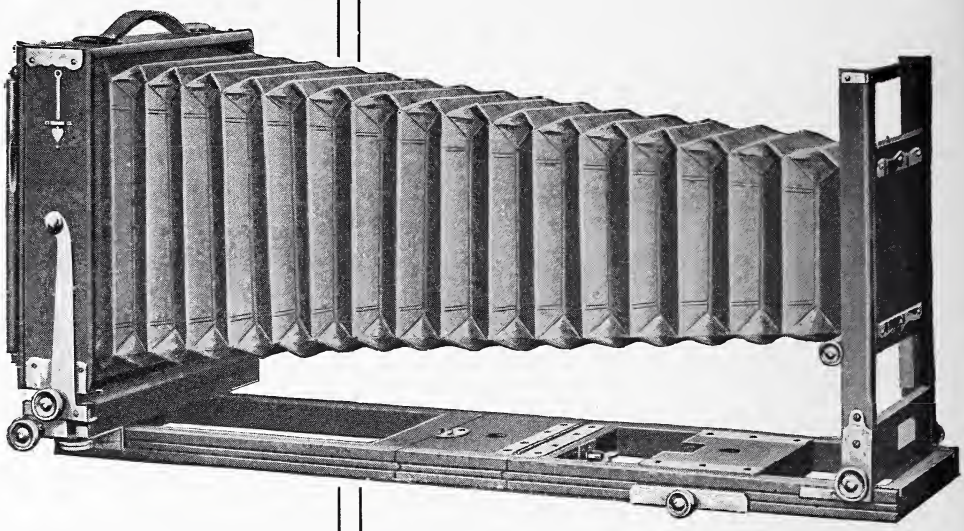
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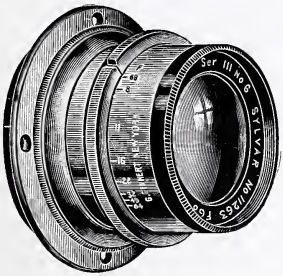
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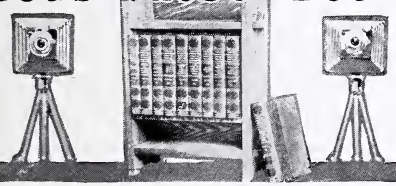
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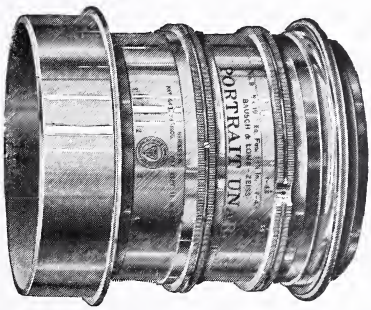


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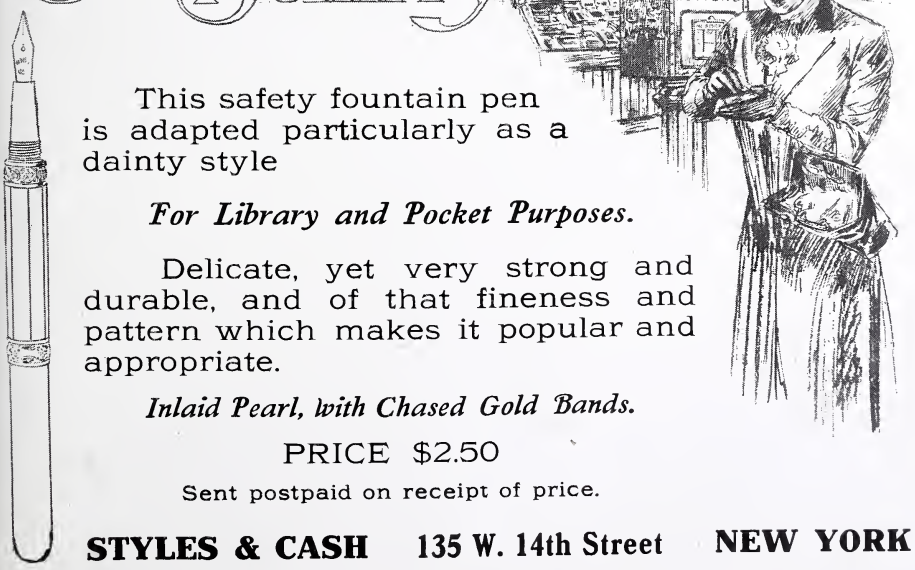
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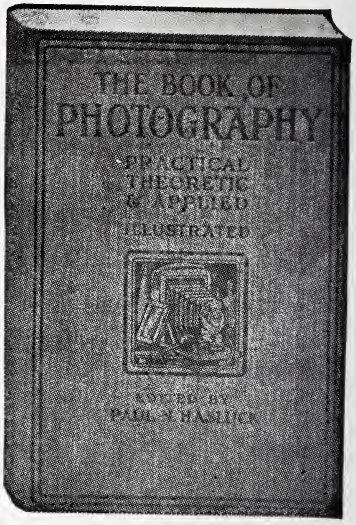
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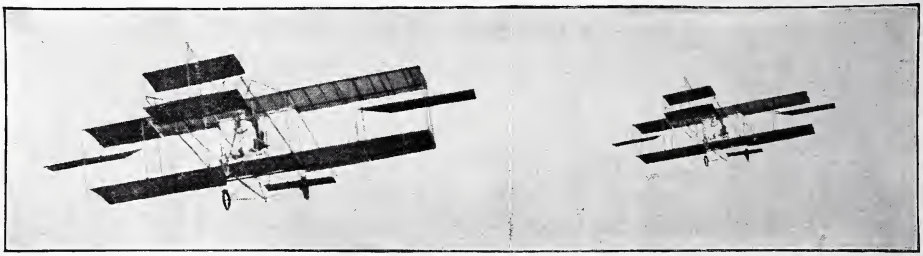


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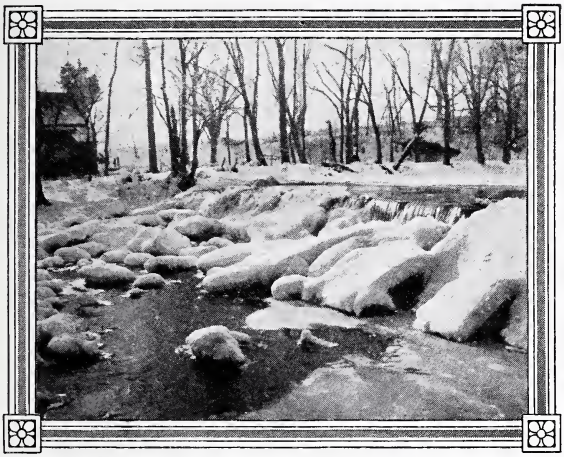
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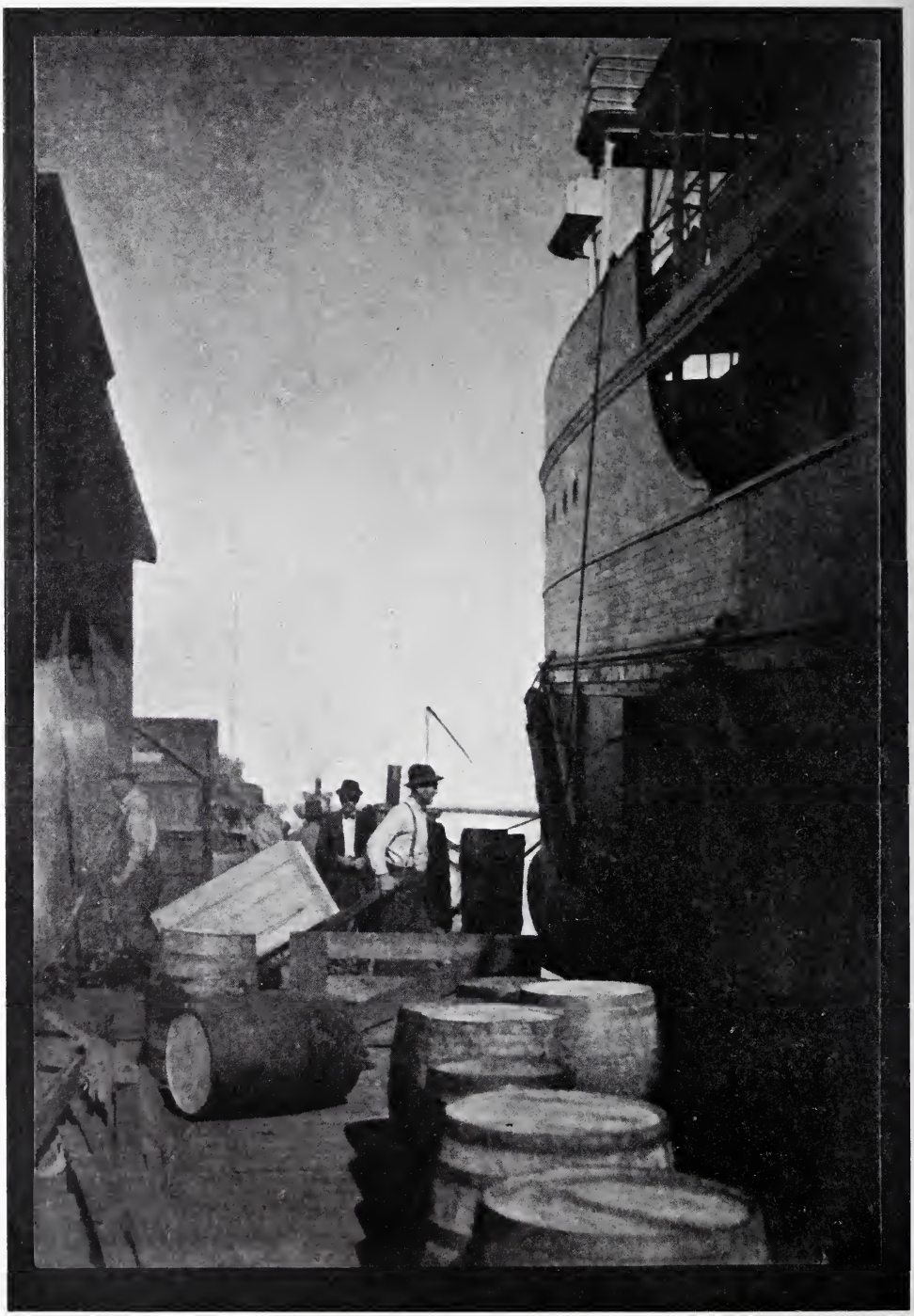
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THE FREIGHT HANDLERS. *Mrs. Anne A. Kreuter.*

The Photographic Times

VOLUME XLIII NOVEMBER, 1910 NUMBER 11

PHOTOGRAPHING WILD FLOWERS IN WINTER.

BY CHAS. R. KING.



TO PHOTOGRAPH wild flowers in winter time you must first locate them. Having lived long in the fabled land of winter sunshine—Italy—and in France, my experience shows that those countries are not favorable for such blossoms in the winter. For wild flowers in winter a benign climate is essential, and that is,—in the northern hemisphere,—to be found in the British Isles in their westward divisions.

In the western counties of England, swept by the breezes which the Bristol Channel and the Severn River carry inland with the humid warmth from the Gulf Stream, we find all the attributes of sweet spring even through the winter months. While France and Italy are frost-bound for weeks together, while skating is in full swing on Italian lakes and rivers, and the sky a pall of sombre yellow, the Gulf Stream breezes incessantly attack the cold wave which surges on England from the neighboring Continent and the result is a perpetual fluctuation of spring and winter temperatures, changing day by day, or sometimes even hour by hour, the outcome of the contest being that the average winter season is tempered into the balmy climatic conditions of early spring and the wild flowers which, in other countries, are there the harbingers of the spring season are here the usual smiling accompaniments of a West of England winter. The primrose, called in Italian *fiore di primavera* and in French *primèvre,* meaning spring flower—because only appearing in those countries in the *spring-time*—usually flowers daringly all through the winter months in England, and often in the most singularly exposed fields. They make their appearance with the first bleating of the "spring" lambs that are born in November and December, when mauve and white violets scent the sides of hills lying immediately above boggy or naturally wet stretches of field. North Somerset, whose sweet countryside attracted the attention of our editor last



WINTER PRIMROSES.

Wild primroses. Photographed in December, 1908, growing wild in the open by side of a field with northeast aspect. In January the bloom increased. In February and March the plant was hidden in bloom. Flowering continued till May, 1909. Flowering in open, January—February, 1910.

summer, Bristol county, Hereford, Monmouth, Gloucester, and in general all regions bordering the Severn and the Wye, all enjoy these mild winter conditions and their accompaniment of wild flowers. The yellow wallflower covers the rocky slopes and cliffs in the gorge of the Avon river, in Bristol, in most winter seasons (with some exceptions such as the present year, 1909-1910), while the emerald-green Clifton "Downs" are then usually brilliant with the crimson flush of the holly berries. This is a great "evergreen" country, about Bristol, the holly and many very large evergreen trees of the olive type growing with the same luxuriance as they do on those slopes of Lake Como, Italy, which have a southern aspect. Daffodils appear in the Bristol flower-sellers' stalls at midwinter, and the "greengrocers" sell baskets of flowering primrose roots, one cent a piece, which have been dug from the roadside banks near Earthcott, about the north side of Bristol. Last year these wild flowers flourished from November to May—renewing their blossoms continually through the whole of the winter.

Photographing these pretty flowers, in the open, requires a special stand for the camera. To make the above picture I lifted a single root that was

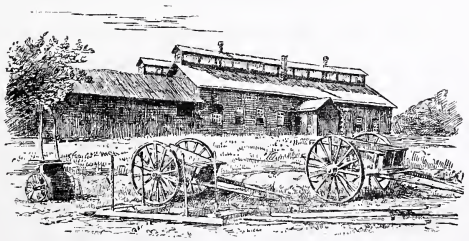
growing wild, in the open, in December, and placed it near a window, inclined towards the camera to save tilting the latter. About the plant were placed some sheets of white paper to reflect the light. This gave a white background, and, to correct this, an out-of-focus view of the trees in my garden was printed in afterwards.

Fully ripe wild strawberries, growing in the open by the fields, are common about Christmas time in North Somerset, near the Mendip Hills; and a photograph was made in December of a wild strawberry plant growing in the open, with a prolific crop of fruit, in Donegal County, North Ireland.

Near Cushendall, N. E., Ireland, the fuschia plant flowers wild, as in Gibraltar, and is found together with the holly in the field hedges. Photographing there in November, I came across full-sized tomatoes, but green, growing in the shingle of the seashore. The explanation was to be found in the presence of some domestic farm-yard ducks which were swimming on the waves in the salt sea, not far from the tomato plant.

England and Ireland are the lands of climatic surprises, and in certain localities you may photograph, in midwinter, flowers which you can only find in full springtime in Italy. The State Railways of Italy, in advertising the ruins of the temples of Paestum, or ancient colony of *Poseidonia,* appeal to the imagination of possible tourists by advertising the fact that "Ovid, Virgil, Propertius, Ausonius, have sung the beauty of its roses, which, as at Samos, bloomed twice in the year." Doubtless the very suggestion of winter roses strongly influences the English traveler, particularly as he generally knows very little about the countryside of the land in which he makes his money. But to see roses flourishing through most part of the winter, and near London, he has merely to open his eyes and see the cottages about Bristol and the mansions in Clifton clustered with white roses which bloom from the autumn months up until, generally, mid-February. Red standard roses bloom twice a year in England, in the open; and are not uncommon in December and January, while the most humble cottages display the crimson Japonica and abundantly-flowering yellow Jasmine on their walls and porches in midwinter.

England is above all the land of winter flowers, growing naturally in the open; and taking an unrestricted choice of Italy, France, and England, the latter is certainly the most favored country for photographing those wild flowers in midwinter which do not appear until well in the spring season in the two former countries.



PHOTOGRAPHIC NOTES.

BY REV. F. C. LAMBERT, M.A., F.R.P.S.

Chiefly concerning Darkroom and Workroom Homely Dodges.



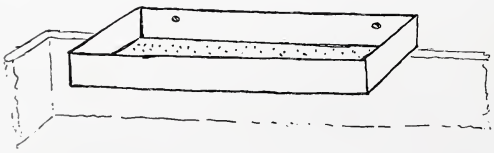
I FIND that one may use a very simple and homely dodge for years without it occurring to one to mention it to one's fellow-worker, because it is so simple that one tacitly assumes every one is sure to think of something of the kind. This was all brought home to me a few days ago when an old photographic friend spent some hours with me and made a special request that I should describe some of my old ideas, saying that many of them were new to him though his experience went back to the old wet-plate days. If then I set down what "every fellow knows" I ask forgiveness on the plea that my intentions are good, if my hints are stale.

Darkroom Shutter. This consists of a light wooden framework, like the "stretcher" used by oil-painting artists for stretching their canvases. This is covered with stout brown paper, then with red baize so that the affair is sightly as seen from the outside. All round the edges is a two inch wide extra strip of baize, so as to make things more snug and light-tight and also enable the shutter to be put into place easily. On each side in the inside is a loop of webbing (like that used under the seat of a chair), which forms a convenient handle for the shutter. The shutter is held in place by a couple of iron turn buttons on the edge of the window frame work. This shutter measures about 6 x 4 feet and blocks out a French window, but yet is quite a light affair to handle despite its size. The baize is fixed on with black tacks all the way round the edges.

Light trap under the door. When a certain outside door is open I get a lot of light into my darkroom which comes in under the bottom of the darkroom door. To trap this I have nailed along the inside of the darkroom door a double fold of cloth. This is about six inches wide, and as it is fairly heavy and stout, its own weight keeps it hanging down. Its length is adjusted so that it just *touches* the floor, but not long enough to "jam" under the door.

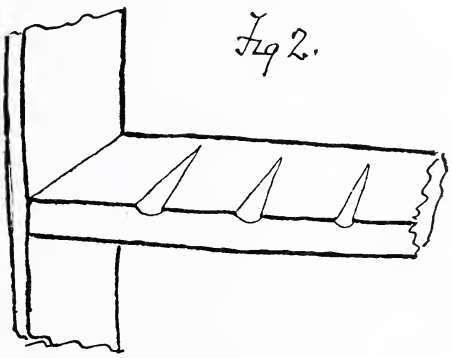
Sink tray for sundries. (Fig. 1). Along and resting on the back of my sink I have a shallow box with perforated zinc bottom, like a much elongated kitchen sink soap box. This I find of great convenience to hold a lot of useful things *e.g.* (1) Bit of pumice stone for cleaning the sides of one's nails when pyro stained. This is also very useful for rubbing down the rough skin along the

Fig 1.



edges of one's nails or finger ends. (2) Piece of "superfatted soap" for using after one's fingers have been dabbling about in water, as it seeems to prevent or at any rate mitigate that uncomfortable dryness of skin with which I suppose every photographer is acquainted. (3) A piece of loofah which I find exceedingly useful for scrubbing both the *inside* and *outside* of one's earthenware dishes. (4) Piece of monkey soap or sapolio which, used with the loofah, proves an excellent cleansing medium. (5) What I call my drumstick. This is a bit of firewood about six inches long. To one end of this is a bit of old coarse rag folded and tied so as to result in something like a miniature drumstick. Now and again one gets in the corner of a dish a patch of deposit which refuses to be displaced by sapolio. In that case a little strong hydrochloric acid is poured into the dish and the corner well rubbed with the "drumstick. (6) Sundry glass tube fitments hereinafter to be described.

Shelf drainers. At the back of and over the sink, so facing me as I work, are several shelves for bottles, measures, darkroom clock, etc. The bottom shelf is reserved for glass measures or graduates if you prefer a fancy word. Along this shelf I have cut at one inch intervals a series of nicks or shallow grooves transversely across the top of the shelf (Fig. 2). These grooves are deeper at the front edge of the shelf. Thus they act as drainers for any wetness which may be carried to the shelf by the foot of the measure.



Hints about glass graduates. One very old idea which I first used when I began photography in the old wet-plate collodion days (nearly 40 years ago), has been reinvented several times by writers to the photographic press. This is merely painting the glass foot of the graduate white with ordinary white paint. In later years I found white bath enamel (buyable in 2d tins at the "oil shops"), preferable as it keeps cleaner longer. But I have to give my dozen measures a trim up with new paint every two or three years. The object of course is to make these indispensable articles seen in the dim light of the darkroom.

Another useful tip is to make the various markings (minims, ounces, etc.), more easily seen by rubbing these parts with a finely pointed hard black lead pencil. For the same purpose I have used black varnish brushed freely over the lines, allowed to dry, and then the superfluous varnish removed by means of an old knife scraped quickly and lightly to and fro across the lines.

Cleaning graduates. The larger ones are easily cleaned inside by means of the "drumstick" and a little strong acid, but the smaller ones are not so easily managed. Yet I consider it a matter of real importance to keep them as clean as possible. I find the best thing is a bit of soft firewood cut down and roughly pointed so that it goes well into the bottom of the measure, and yet enables one to rub the inside at all points. A little hydrochloric acid and

friction will generally remove any deposit in a moment or two. A few of these pointed sticks may be kept in the sink tray.

Print and plate washing contrivances. Over the mouth or nozzle of the sink tap I slip a piece of good quality flexible (black) rubber tubing. This is long enough to reach within about three inches of the sink surface. When the tube gets stiff or fails to fit the tap tightly I put it in a basin of hot water for a few minutes which restores the flexibility and elasticity. Into the lower end of the tube I fit quite a variety of glass tubes according to my needs.

If washing prints the glass tube used is at its lower end drawn out and contracted and also bent at right angles (Fig. 3). The bent part is only about one inch long and just reaches the bottom of the dish holding the prints. The opening is about one-quarter inch only. Then if the tap is gently turned on I get a good strong fine stream entering the bottom of the dish, and by directing its course *across* one corer of the dish I get the prints to swim round and round with a constant change of position and of water, and yet I do not use much water.

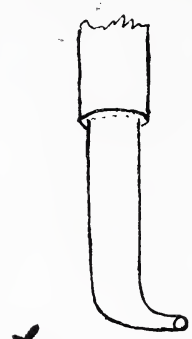


Fig 3

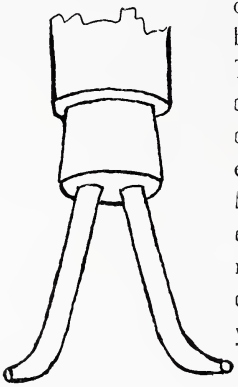


Fig 4.

For washing plates in a flat dish my glass tube is straight but contracted at its delivery end. It just reaches the bottom of the dish so that the water entering the dish is spread out in all directions. The dish is tilted up slightly by means of a thin flat wooden wedge so that the outflow or lip edge is a trifle lower than the opposite edge. The inflow is along the edge opposite to the outflow or lip edge.

Feeding two dishes at once. This is one of my late contrivances, called into existence when I wanted to wash two plates by two separate streams from the same tap, but it was not permissible to let the exit water of either dish reach the other dish. The case is easily met thus. Into the lower end of the rubber tube (on the tap) is fitted a good sound cork. This is pierced by two holes of size just right for two small glass tubes of about one-quarter inch external diameter. These two holes are not quite parallel but are a little nearer at their inner ends. The two glass tubes thus form roughly a letter V-shape. The lower ends of the tubes are slightly curved away from each other. If now two dishes are placed side by side in the sink the glass tubes can be arranged so that each dish gets its own independent stream of water. I find this dodge very useful. The idea might be extended for three or four dishes.

Stirring rods, etc. Talking of glass tubes reminds me to say that a glass tube closed at each end by "short drawing" in the usual way makes a far better stirring rod than the usual solid glass rod, as it is far less likely to get smashed or smash the bottom of a thin graduate if it slips out of one's fingers.

Another exceedingly useful thing can be easily made from a piece of soft glass rod with the aid of an ordinary gas flame. Take, let us say, an eight inch piece of glass rod. Heat one end to redness and bunch it up by light pressure on the face of a flatiron or hammer. Heat again and repeat and so on until you get a flat spread out end with a diameter of, let us say, half an inch or so (Fig. 5). Let this end cool thoroughly. Then heat the other end to redness, then seize this end quickly and firmly between the jaws of a pair of flat-faced pliers and thus get this end more or less chisel or shovel-shaped (Fig. 6). This end of the rod is useful for breaking up and loosening chemicals which have got caked hard inside their bottles. The other (flattened) end is useful for crushing crystals and lumps that we want to dissolve quickly either when in a bottle or graduate.

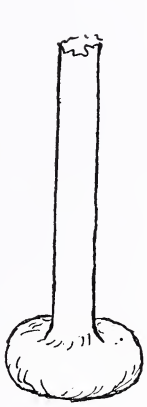


Fig 5.



Fig 6

Cotton wool mop. It may be convenient here to remind the readers that when using gold, silver, or platinum solutions it is not desirable to use a brush in which there is any metal (wire, ferrule, etc.), consequently we have to extemporise something of this kind. This may easily be done by using a glass rod or tuft of cotton wool, and a bit of cotton. A piece of glass rod has its end softened in the gas flame and slightly bunched up so that the end is larger than the adjacent part. It is now easy to tie a tuft of cotton wool over the knobby end and this part being enlarged prevents the tying cotton slipping off.



J. A. Anderson.

WHAT PHOTOGRAPHERS MAY LEARN FROM THE OLD AND NEW MASTERS.

BY SIDNEY ALLAN.

PAPER III.

On the Nude.

TO THE Western artist the nude has always been the highest ideal of art. To paint a nude was considered at all times as one of the most difficult technical tasks that could be solved successfully only by a master. But it meant to the serious artist even more than this. It became to him an emblem of beauty, purity, and truth and in a way synonymous with art itself.

The artists of Eastern nations never shared this exalted view. To them a woman robed in a handsome gown is more beautiful than a nude. They do not seem to comprehend or at least do not endorse our poetic version that dress represents materiality and that a body by casting aside its garments severs all connections with the grosser and prosaic elements of life.

Also the modern artist slightly changed his viewpoint. He no longer seems to be capable of the simple candid and lofty, non-moral conception of the nude that we find in the Old Masters. Venuses like those of Titian, glowing with life, and yet withdrawn from the sphere of the senses and raised to an artistic problem of unapproachable majesty are exceedingly scarce in modern



VENUS. (Fig. 1.) *Titian.*



MAGDALEN. (Fig. 2.) *E. Benner.*

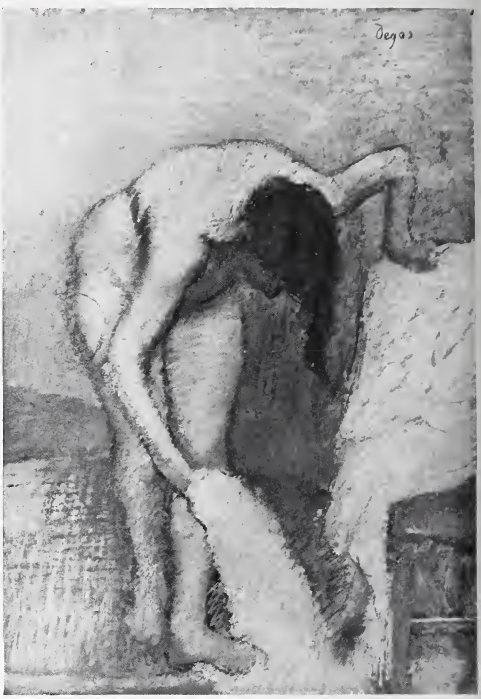
art. He sees the nude too much as a reality and not enough as a dream (viz.: Figs. 12 and 14). There is nothing spiritual about these representations, and if we compare them with the healthy womanly ideal of mediæval art we will discover little more than cleverness of handling and a certain nervous grace. Public opinion has a good deal to do with this deterioration. The nude forms a dissonance in our modern life; it is merely tolerated as a relic of former art traditions, and hardly ever patronized. To this is due its neglect and much of its misapplication. To the few it is as beautiful as ever.

The old ideals, however, can no longer be realized. Whenever we see a modern "Magdalen" like that of E. Benner, Fig. 2, carrying out in its composition the principles of the Old Masters, we feel indifferent, although we may admire the beauty of line and the manner in which the subject is handled. Pictures of this kind do not move us. They impress us as cold, lifeless imitations of some more beautiful picture of the past, which had the power to awaken within us a sympathetic, vibrating mood.

There must be some other way to effectively approach the subject. In photography the principal drawback is the insufficiency of the model. There is really no perfect human form, and any deficiency of line, shape, or construction offends the eye and is often sufficient to spoil an otherwise good composition. The ordinary photographs from models are rarely successful. The poses in themselves may be interesting, but the women are generally not sufficiently well formed to carry out the artist's intentions. Most models are only attractive from one or two viewpoints and the photographer, in order



MUSHROOM. (Fig. 8.) *Franz Stack.*



LA TOILETTE. (Fig. 12.) *Degas.*

to avoid any suggestion of vulgarity, must search for poses that reveal those parts of the body that are approximately faultless.

Beauty of line is generally considered as being the most important attribute of a nude. It is so in painting, where the artist can change the drawing at will, but in photography it easily becomes too obtrusive. The less detail we see in a nude, the more esthetic is generally the impression we receive from it. Of course these pictures are mere studies without any claim to composition or any pictorial idea.

The pictorial idea in the depiction of a nude should either be vague or fanciful. If you are fond of plot interest, of conveying some subject in your pictures, select some poetical theme as Bridgman has done in his "Cigale," Fig. 7. There you have a chaste, slender figure in a nervous, life-like attitude, conveying a distinct meaning to the beholder. Of course this figure is slightly draped, and I fear the subject would have caused considerable more difficulty if it had been handled as a perfect nude.

A nude should be a suggestion rather than a matter-of-fact statement. The simplest attitude is sufficient for a beautiful result. In the oblong panel, by W. W. Renwick, we have an ordinary reclining pose. And yet what a graceful composition the photographer has made out of the simple motive. By extending the body to its fullest length he obtained a beautiful long line



NUDE. (Fig. 10.) *W. W. Renwick.*

which lends a novel charm to an otherwise rather hackneyed theme. The flesh-values, without any strong contrasts, are skilfully handled. The light gray tints, hardly emphasizing the modeling, and the attenuation of the body, give the picture that air of delicacy and refinement so necessary in representations of this kind, for the public is every ready to interfere with moral objections and pedantic criticisms. In taking a child there are no restrictions. It will always look innocent. But in grown persons even a smile or a glance may injure the artistic impression. Facial expression in a nude is not desirable, and is generally avoided by modern masters (viz.: Figs. 12, 13, and 14). Even Watts in his allegorical figures avoids individual types and instantaneous expression. His faces are of a calm classical type with a mere indication of some elemental emotion as sadness or joy. Great master that he is, he dares to show his figures in full light, but he sacrifices much of the linear charm, he blurs the contours, and by elimination of all unnecessary details he understands to transport them, as it were, into the far distance. His



STUDY. (Fig. 4.)



LA CIGALE. *G. A. Bridgman.*
(Fig. 11.)



PSYCHE. *G. F. Watts.*
(Fig. 7.)

"Psyche" seems to live in a dreamland veiled by twilight. It hardly seems to be the representation of a warm body but rather of some statuesque apparition that has nothing to do with common mortals.

In photography this suggestion of remoteness can be best accomplished by tone, Fig. 9. Steichen composed most of his nudes in low middle tints with blurred outlines emerging from a dark tonality. This lends mystery to a figure and has the decided advantage of covering up a multitude of anatomical shortcomings. The figure in the accompanying illustration, Fig. 9, is rather angular. The idea of the picture "Dawnflowers," is too vague, although no doubt beautiful to those who understand it, but a picture should be convincing at the first glance. The flesh-tints lack that shimmer and soft gleam which alone could make such peculiar and indefinite shape attractive.

Realistic representations are much in favor with the modern artist. They share the charm of all realistic art in that they deal with modern conditions. They are a reaction against the customary classic conception and arouse our sympathy more readily as they are nearer to life. It is their special charm, but also their great danger. A picture like Degas' "La Toilette," Fig. 12, will always impress us as being a trifle coarse. We can not deny its power, but it is not beauty in the highest sense. It depicts the prose and not the poetry of



SPRING. (Fig. 15.) *Childe Hassam.*



LORELEI. (Fig. 13.) *Childe Hassam.*

life. While pictures like Trinet's, "The Bath," can hardly escape the criticism, that is applied justly and unjustly to so many French paintings, of being just a trifle frivolous, the subject has been handled with consummate



DAWN FLOWERS. (Fig. 9.) *E. Steichen.*



THE BATH. (Fig. 14.) *R. X. Prinet.*

skill. The sunlight which pours into the window, envelops the upper part of the figure, and shines in full force upon the discarded gown, does much to temper the triviality of the scene. There is no reason why such scenes should not be represented. There is room for every sort of pictorial expression, if legitimately undertaken and executed with sincere purpose, and I only critize the tendency of this picture because it does not represent the highest standard possible to the nude.

The nudity in Greek sculpture is almost awe-inspiring, free from all earthly longing. And there is nothing languishing or tempting about the best work of the Old Masters. The human body is to the true artist but a harmony of form, line, and color. Childe Hassam in his "Lorelei," Fig. 13, and "Spring," Fig. 15, comes nearer to the ideal. The figures impress us as being nearly a part of nature. In the picture entitled "Spring," the landscape predominates, and the figure is merely a spot in the decorative arrangement, but also in the "Lorelei," where the entire interest centers in the figure, we have the same feeling that the female body did not signify a woman for the painter, but merely a beautiful shape. It is conceived from a purely artistic standpoint. A nude should suggest nothing but beauty, a virile, fresh sense of beauty expressed with breadth and grace, free from prudishness as well as from everything trivial. There may be many roads for the artistic comprehension to proceed upon, but the final aim must be clear. Only then the nude will continue to occupy the exalted place it has commanded hitherto.

FROM FLORENCE TO FIESOLE.

BY GEORGE F. PAUL.



THE heights of Fiesole overlook the city of Florence and the valley of the Arno in which it lies. These ancient heights played an important part in the stormy days of Cicero and Catiline. Hither came the fleeing Catiline with his motley band of followers. No doubt from these summits they looked again and again across the dun-colored hills through which the military road led on to Rome. They feared for the punishment that awaited them when the avenging Roman legions should come hot-footed over the hills. Yet a dozen of these insurgents on the towering hill could have hurled back a whole legion in those powderless days. If Catiline had a can opener, he undoubtedly cooked with it during this period. The manner in which his followers would have devoured a spring chicken would have furnished enough material for three impassioned speeches from Cicero. In olden days they called these heights Faesulae, but they are just the same old heights to-day, even if the name is changed a trifle.



HOMEWARD BOUND. *Geo. F. Paul.*



VISTA OF FLORENCE FROM THE HEIGHTS OF FIESOLE.

A Monastery crowns a hazy height,
Luxuriant creepers cover half the stones,
Above the creamy walls in amber light,
The cypress rears its trim, sharp-pointed cones.

Far off, in deepest, softest, dimmest blue,
The faint, faint mountains melt in mellow skies,
As dreamy-sweet as one whose soul is true
When saying that she loves me with her eyes.



MOTHER AND SON IN THE BARNYARD. *Geo. F. Paul.*

At eight o'clock one evening in August I took it into my head to go up from Florence and inspect Fiesole. The car started from the Duomo, but as the car tracks were being repaired, the car started from wherever it happened to stop a block or two around three corners and down an alleyway. My companion on the same seat was the youngest scion of an Italian house, said scion having been the target for many flattering kisses before embarking on her journey. She kept wiggling around on the seat like a spoonful of macaroni, for the rough leather scratched her skinny brown pipestems of legs, arrayed as they were in stockings that hesitated and stopped climbing when half way to the knee. A pair of well ventilated sandals afforded breathing room for her toes.

It was an up grade all the way to Fiesole, with a great screeching and grumbling of the car wheels as we rounded the curves. Lumbering oxen of a scared mouse color swung their heads slowly to and fro as they toiled their way up the mountain road. On the way up we stopped at many a hillside villa that peeped out snug and cozy from among the vines waiting for the master and ready to welcome him with a row of gleaming candles on the sideboard. At last the car gave a grunt of thankfulness and stopped under some wide-spreading trees that mark the beginning or the end of Fiesole according to the point of view.

The minute I stepped off the car a cab driver, mistaking me in the darkness for a bloated bondholder, came up to me with a volley of oratory explaining all the points about his horse. I have no doubt that in the day time these points would have been sharply evident. However, I still had a little

motive power in my faithful and attendant legs, so I dodged from his Dobbin and climbed the hill. While I was leaning on the wall and looking out over the darkened valley, pairs of lovers strolled by me hand-in-hand. An automobile whisked its glaring nose around the bend in the road farther up and began charging down upon me. It didn't stop for a moment to apologize for its intrusion, but came burning its bright path down the hillside. How it shot its gleaming rays into the stones where the lazy lizards lay tucked snugly away in their beds. How it whizzed around an angle in the road and played for a moment on the modest meat shop where a strong-armed woman did a thriving business under the glaring sign, "Carne Tuorno." It headed point blank for a sauntering Romeo and Juliet and made them dance around right spry in the lime light, and then with a snort and a honk it vanished down the road, leaving in its wake a clack of limbered tongues.

How soon the hour had sped by. It was time to return from these blessed heights to Florence the fair. I have never viewed the valley from these heights when hill and vale were flooded with the golden sunshine. I have never stood on this elevation and watched the sun sink itself behind the empurpled hills. Yet the sweet promise of the dawn or the glorious fulfilment blazoned forth at sunset, could not have been more impressive than the mantle of darkness that enfolded this historic hill that balmy night in August.

I could look down from these mountain heights and see the sweet and silvery lights of the city that gleamed like scattered jewels of wondrous purity. How calm and still twinkled this meadow set with stars beyond the mountain side of blackest night. And then, above, I saw the North Star still starring and the Big Dipper still dipping and I felt quite content.

OUR friend, and contributor, Harry D. Williar, of Baltimore, expresses his satisfaction with the reproduction of his pictures which appeared in our October number. "I think the marsh picture fine," he writes; "it could not be bettered; in fact, it looks to me better than the original. The horse head is also good, but the frontispiece does not do the original justice." Mr. Williar goes on to say that he had five of his pictures, on Cyko Paper, accepted by the Salon, and that he is now at work on a one-man exhibit for the New York Camera Club. Mr. Wilfred French, our esteemed contemporary, writing in regard to Mr. Williar's pictures, refers to one of them as "one of the finest photographic pictures of nature it has ever been my pleasure to see." Such praise is very gratifying to both Mr. Williar and ourselves.

SHELL COTTAGE.

BY E. LUMSDEN BROWN, F.R.S.S.A.

IT IS not uncommon for the amateur photographer to wander far afield in order to find something new and interesting for the camera, and thus quite overlooking that which lies at his own door. Such, for example, is the subject of this article, "Shell Cottage." Its very appearance indicates it in itself, for it is one artistic structure of different varieties of shells blended together in the most harmonizing manner. Not only is the cottage itself decorated in this way, but the garden surrounding it is also laid out in an artistic and clever manner, and in my opinion well deserves the name of "Shell Garden."

Standing as it does within the easy reach of hundreds of amateur photographers and a prosperous photographic society, this beautiful work of art seldom sees the camera. I, myself, exposed twenty-seven plates, and not one too many, and I am now in the possession of a complete record of a retired sea captain's efforts at picture-making in shells of various kinds, sizes, hues, etc.

In the treatment of the garden itself a variety of subjects is introduced, which goes to mark the artistic taste, conception and instinct which prompted the captain to carry out such a scheme. He made use of the subjects which appealed most to him at the time. An engine and tender are to be seen coming



GENERAL VIEW OF SHELL GARDEN.



ENTRANCE TO THE GARDEN. Note the walk made of bottles, bottom up.

out of a tunnel, also an animal at the side of the door. Above the letter box is worked out the face of His Satanic Majesty, though not quite so fierce, as if keeping guard over all who enter. We see the figure of a horse, a sheep, the shaft of a coal pit, and at the side of the door the highland figure of Rob Roy. The effect in color of the kilt here is very good. A general view, including a shell weighing about two hundredweight, which does duty as a sparrow's bath, is shown herewith. Two ships are depicted on either side of the wooden door. Another view (but not shown herewith) shows a man on horseback, also some species of the farmyard. Also a horse race is clearly depicted. In this same picture a cottage is defined, as also a couple of hens. A railway conveyance, a hut, a tree, and various other small items, and the ever wary owl, are shown in another. A very clever representation is in the form of the Town Hall, shown in the entrance to the garden picture, which stands out very clearly. Along from this is to be seen a clown and a jockey. Above the door is a fish, and around the walls other styles of arrangement. A very fine specimen of the old cock that crows, and the turkey, shows fairly well, but in the original the color helps it very much. In the view "End of the Garden," we have on the left a running horse and a hound. On the right our world-wide honored Robbie Burns at the plough. Below, on the left, we have under the bird the famous Tom Thumb on his coach and four, also his cottage. In the general view of the Shell Garden, to the left, above the church, is a



END VIEW OF THE GARDEN.

very good representation of Livingstone, the well-known explorer, being attacked by a lion. The white part below indicates the man, and the massed dark part across, the lion, and the pointed bit above indicates his ever faithful black servant to the rescue.

The walks of this beautiful and interesting garden are paved with stone bottles, inserted neck downwards, which is well depicted in one of the illustrations. This lends a very effective tone to the whole scheme.

Though the artist of this unique cottage is now departed, he has left behind him a living testimony of a useful and well spent life. It is in this way, likewise, that we as amateurs can think out a scheme, and thus accomplish much if we only try, and when all is said and done ours is not a selfish pastime, for we can, at little cost, give great pleasure to thousands (not forgetting hospitals, etc.), who will welcome all, even what some of us may call our waste prints.

The day of my visit to "Shell Cottage" was a real pleasure to me, so do not pass by what may only seem to you to be a lot of common shells, or other similar thing, but see what you, dear reader, can do with what is before you.





HAWARDEN CASTLE, WALES. *G. Watmough Webster.*

Editorial Notes



WE TAKE pleasure in printing this month an excellent picture by Mrs. Anne A. Kreuter, Sheboygan, Wisconsin, a new reader of THE PHOTOGRAPHIC TIMES. It is entitled "The Freight Handlers," and was made on a bright, sunny day, in August, by an exposure of one-fifth of a second, about four o'clock in the afternoon, with the diaphragm wide open. The print was made on Azo "E" Paper.

The other picture is the initial letter illustration to this note, entitled, "The Harbor," which was made on a cloudy day in June, at about half past three, with *f*32 stop.

THE accompanying full page illustration is by our old friend and associate, G. Watmough Webster. It shows Hawarden Castle, in Wales, the beautiful seat of Lord Gladstone, made famous by the great Gladstone, his father, and England's Premier for so many years and terms. Mr. Webster writes as follows about the fine picture: "The picture was taken the day the present young Lord Gladstone, the great Gladstone's grandson, you know, became of age. I should have liked it without the tents; but they are not very conspicuous, and I could not dynamite them without being found out."

THE recent prominence occupied by the oil and bromoil processes shows how great a need there is for more sound education in the first principles of art among the would-be pictorial photographers. In certain quarters it has long been the custom to sneer at such phrases as "laws of composition," etc. But the weighty words of Sir Joshua Reynolds still hold good where, in his first discourse, 1769, he says: "Every opportunity, therefore, should be taken to discountenance that false and vulgar opinion that rules are the fetters of genius. They are fetters only to men of no genius." These words happily receive striking confirmation in the brilliant address of M. R. Demachy only a few weeks ago in connection with his masterly one-man show at the Royal Photographic Society, entitled, "Three years' experience with oil printing."

THE pregnant words of Demachy, whose work is not unknown to readers of THE PHOTOGRAPHIC TIMES, are well worth quoting: "Many people will tell you there are no rules in art. Of course, there are no rules by which a work of art may be constructed in the same way as a house may be built. Neither are there rules in art similar to the arbitrary rules of hockey or football, the breaking of which calls forth the whistle of the umpire simply because a rule has been invented, accepted, and broken. But if you examine a number of masterpieces of the most opposite schools, ancient and modern, you will notice that certain combinations of lines and certain juxtapositions of light and shade are always to be found there, while certain others are always absent, or, to speak more truly, avoided. This peculiarity is not of one school; it is of all schools and of all ages. * * * When a painter reproaches his pupil with having introduced into his background accents of greater importance than those he has placed on the face of his model, the master does not accuse his pupil of having infringed regulation number so-and-so. He is simply calling his attention to the fact that he has inverted the natural state of affairs, and that, accordingly, his background will appear to come further forward than his foreground—an impossible effect. It is so for every art principle which we may or may not call an art. Principles of linear and atmospheric perspective, of tone values, etc., are all founded on practical experience."

AT THE Royal Photographic Society in London last month, Professor R. W. Wood delivered the lecture in memory of J. Traill Taylor, who was for so many years editor of *The British Journal of Photography,* and for a number of years was editor-in-chief of THE PHOTOGRAPHIC TIMES. He gave a general account of his remarkable discoveries in connection with the infra red and ultra violet rays which lie outside the region of human vision, showing numerous photographs thereby obtained, not the least interesting being certain pictures of the moon taken by means of a quartz lens coated with a thin layer of silver, which transmitted ultra violet rays but blocked out all visible rays. These pictures revealed a large mass of some hitherto unseen dark object adjoining one of the brightest craters. One naturally suggests a cast shadow, but this cannot be the explanation, because all the other ultra violet ray pictures show terrestrial objects as being devoid of shadow even in brilliant sunlight. It is of interest to record that with a lens working at, say, *f*8, infra red pictures of summer landscapes like moonlit or snowclad scenes were obtained with an exposure of about ten minutes in brilliant midday sunshine.

FROM time to time the beginner asks the question as to where he can obtain a typical negative whose density contrasts are suitable for this or that particular printing process, so that he can regard this negative

as his standard when developing. That very laudable desire may far better be met by making for himself such a negative rather than by loan or purchase. Let him select a subject showing a moderate, but not excessive, measure of light and shade contrast, and expose, say, half a dozen plates upon it in good light—preferably in sunlight, with the sun to his right or left, taking care that the exposure is just, but only just, sufficient for the nearest dark part of any importance in the pictue. It now only remains to give each of these six plates different lengths of time in the same developer. For this purpose one can hardly do better than use Rodinal, of strength, let us say, 20 or 25 minims per ounce. At a temperature of 60 degrees Fahrenheit, or "thereabouts," the first of the six exposures might be developed for three minutes, the next for four minutes, and the others for five, seven, ten, and fifteen minutes respectively. If now all six negatives are printed so as to get the best possible result with the chosen printing paper, one can easily see which of the six negatives best suits that particular printing process. A set of half a dozen such negatives would be well worth their trivial cost and trouble, as they would come in again and again for testing each new process (enlarging, lantern-slide making, etc.), with which their possessor wishes to make sound practical acquaintance. It should be understood that while Rodinal is mentioned by way of example, any other non-staining developer might be employed.



THE size of the moon (or sun) in pictorial photography—like the head of King Charles—is a topic apparently destined to recur at fairly frequent intervals in photographic gatherings. The latest phase of the question has just been mooted in connection with a photograph of the sun or moon setting behind some trees, and exhibited at the Royal Photographic Society, of London. It is well known that custom has sanctioned a moderate degree of exaggeration in the size of the sun or moon's disc as a kind of conventional aid in suggesting brightness. Now, roughly put, the diameter of the moon is, say, 2,000 miles, and her distance from the earth, say, 230,000 miles. In other words, we may say that she subtends an angle of something like half a degree. If, then, our photograph is to keep within reasonable distance of accuracy, the diameter of the moon's disc should be viewed not nearer than a hundred times this diameter. In the photograph in question the moon's diameter is between 3 inches and 4 inches. So that if we put it at 3½ inches we should view it at about ten yards' distance. But at this distance the picture in question would appear insignificant on account of its size, for at such a distance the normal eye would anticipate a picture of not less than 6 feet along its shorter side. It is important to remember, when attempting moonlight-cloud effects in photography by under-exposing clouds in sunlight, that the wafer moon will at once betray its spurious origin if too large, as, indeed, it nearly always is. Allowing a good measure of artistic license, one may say that for a print designed to be viewed at 3 feet distance the diameter of the disc should not perceptibly exceed ⅜ inch in diameter, or, say, ⅛ inch for each foot between the picture and spectator.

THE interest recently attracted to the various forms of color photography has in turn revived interest in the hand-coloring of monochrome prints on P.O.P., bromide, and other similar papers. For this purpose various liquid colors are sold by photographic dealers, but ordinary water colors (tube or pan) may be used. The following constitute a good palette: cobalt, indigo, viridian, middle cadmium, gamboge, raw and burnt sienna, raw and burnt umber, rose carmine, and, supplementary, emerald green, Indian yellow, vermilion, brown madder, vandyke brown. They should be used with water in which is dissolved a little gum arabic—*i.e.*, a teaspoonful of the solid gum to 4 ounces of warm water. To this should be added one drop of carbolic acid, to prevent the gum water going mouldy. Preference should always be given to transparent colors, and their application should be in thin washes. To attempt a deep color in one wash is to seek trouble, for the result is almost sure to look streaky. The matt surface papers take the color more kindly than do the glossy surfaces. In the latter case the print is quite likely to refuse to take the water-color wash at all evenly without previous preparation. This may be done by brushing it over with a teaspoonful of water to which has been added two or three drops of prepared ox gall, obtainable at artists' supply stores, or one may use a half-and-half mixture of alcohol and water. Both these treatments are designed to remove a kind of greasiness which so often accompanies a smooth gelatine surface. It is, therefore, important, as far as possible, to avoid touching the face of the prints with the fingers. Before applying the color the print is well soaked in cold water, and the surface dried by laying it on a sheet of blotting paper, and gently dabbing its face with a ball of soft fluffless rag. The print is allowed to remain on the sheet of wet blotting paper, which keeps it supple and damp. Any accidental excess of color wash must be quickly taken up by dabbing with clean and dry blotting paper.



EVERYONE nowadays knows that the cinematograph pictures are taken by separate brief exposures following each other to the tune of thirty or forty per second. But this type of so-called "instantaneous photography" becomes a snail's pace compared with some work recently done in connection with the flight of insects by M. Lucien Bull, of Paris, whose method and apparatus are described by Dr. Gradenwitz in a recent issue of *Knowledge*. Very briefly stated, the apparatus consists of a cylinder about one foot in diameter, around which is wrapped a film of, say, 3 feet in length. Instead of using an opening and closing shutter, M. Bull employs electric apparatus, which produces a series of separate electric sparks of great brilliancy and brief duration, following each other in rapid succession say a couple of thousand per second, each separate spark producing a separate silhouette picture on a portion of the rapidly rotating film. The speed of the series of sparks is gauged by the vibration note, which is said to resemble that of a



M. Godry.

violin. As glass absorbs certain rays of light, the stationary lenses casting the image on the rotating film are made of quartz or calcite, both of which substances are more transparent to the valuable light rays than glass. To get over the confusion of position or direction of movement of the insects, due to the picture being in silhouette, M. Bull takes his pictures in stereoscopic pairs. The insect is held in the required position till all is ready, and then liberated, when it naturally flies towards the light. By a reflector and ground glass, the observer can select the precise instant of taking the insect in free flight. Time is recorded by means of a tuning fork. In the case of a dragon-fly, whose speed is comparatively slow, the period of wing vibration was observed to be one thirty-fifth of a second, and in this brief period a large number of separate photographs can be taken. It is anticipated that this research work may help in solving some of the present-day aviation problems.

TWO other very interesting and beautiful illustrations come to us from a friend from over the seas. Mons. Godry, of Lantheuil, par Cruelly, Calvados, France, who is a subscriber to THE PHOTOGRAPHIC TIMES, sends us the accompanying pictures, both made on his beautiful estate in France. The half-page illustration combines in a delightful way, an attrative figure group, with a pleasing setting and background of woods. The smaller picture shows the same lovely figures, at nearer range, subordinating the landscape to an appropriate and pleasing background. We shall hope to hear from our friend Godry again.



M. Godry.

"NO INSIGNIFICANT part of the practical value of a thing often depends upon its ready availability," writes our friend and contributor, the Rev. F. C. Lambert. "This certainly applies to one's negatives, when their number becomes a matter of hundreds rather than dozens. For this reason, I would urge my readers to adopt *ab initio* some system of classifying their negatives in the store-boxes, and making a point of assigning to each negative its proper place as soon as possible after it has been developed and dried, *i.e.*, while the details of its character, object, locality, etc., are quite fresh in one's mind. In my own practice, I utilize the card-boxes in which plates are issued for subsequent storing purposes. These boxes and contents are put on edge on shelves with a strip of gummed paper on the outer edge, on which is written the group, word, or classification letter, and certain indications of the contents of the box. Thus portraits are put in alphabetical order of the sitters' surnames. All outdoor subjects (including architectural interiors) are ordered by the place-name, sub-ordered by specific locality, and then by character of subject. Thus, before me is a box labelled 'Whitby,' 'above bridge,' 'figures.' There are a score or more similar 'Whitby' boxes; two of these are devoted to the harbor above the bridge; one contains figure studies and pictures in which the figure element prevails; the other, labelled 'shipping,' in place of 'figures,' contains the pictures in which the boat element prevails. Often one finds there are not enough plates belonging to one small sub-group to fill a box. These are grouped by locality as far as possible. In such case, it is convenient to indicate the number of each little lot, thus, 3, Margate; 5, Broadstairs; 6, Ramsgate. In the case of negatives taken for cloud and sky effects, with a view to their future use for combination purposes, locality is of no consequence. All cloud and sky negatives may be grouped according to their character and main direction of lighting, *e.g.*, early morning, sunset, etc., and again as right, left, front, and back lighting. In the scientific subjects, the large groups are botany, geology, etc., and the subdivisions alphabetical."

WE SHOULD like to hear from our valued contributor, Mr. Daniel J. McCarthy, formerly of Wilkinsburg, Pa. There are several letters addressed to him in our care, which we should like to forward.

Monthly Foreign Digest

TRANSLATED BY HENRY F. RAESS.

AN ACCORDION CAMERA.

A man by the name of Lukesch who represented himself as an agent for a photographic concern, was recently tried for fraud at the county court of Salzburg, Austria. His specialty was to approach elderly ladies and appeal to their vanity by telling them that he was an excellent artist and retoucher and that he could make them appear young and beautiful in the photographs. On receiving a deposit he would set up his apparatus and make an exposure, then promise to send the pictures in a few days, but his customers received nothing. The sharp eyes of one lady was his undoing, she noticed that the camera had a somewhat unusual apearance and while the photographer had his head under the focusing cloth she suddenly drew the cloth from the camera and found an old accordion with a part of an opera glass for a lens. Lukesch knew absolutely nothing about photography but had used in all his exposures this accordion and of course never made a picture. It was difficult to convict the man as very few of the ladies would appear against him on account of the notoriety. He was convicted on a charge of fraud and sentenced to four months in prison.
—*Deutsche Photographen Zeitung,* Vol. 30, No. 33.

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YELLOW STAINS ON BROMIDE PRINTS.

Yellow stains or spots on bromide or gaslight prints from unknown causes or from trays which were not properly cleaned, may usually be removed by placing the prints in a dilute solution of "hypo" containing a small amount of acetic acid.

—*Photographische Industrie,* No. 49.

FACSIMILE COPIES ON PARCHMENT, BY MENTE.

To make prints which resemble old parchment documents, a sheet of parchment is treated with a solution containing:

English.		Metric.
33 ozs.	Water	1000 c.c.
30 grains	Gelatine	2.0 gms.
5 drams	Ammonium chloride	20.0 gms.
5 drs.	Sodium. potas. tartrate	20.0 gms.

The sheet of parchment is then hung up to dry. When dry it is sensitized by brushing on with a tuft of cotton, a 12 per cent. solution of silver nitrate. The printing, toning, fixing, and washing is done exactly like the usual salted paper process. —*Photographische Industrie.*

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X-RAY EXPOSURES, BY WELS.

The author made the important observation that X-ray rays produced secondary rays which also acted upon the plate. When a plate is lying on a substance, as for instance a board, the plate is often fogged. This fogging from secondary rays has never been considered and probably has been the cause of many failures. To insure against happenings of this kind the plate should be placed upon substances which are not penetrated by X-rays, like a lead plate.—*Apollo,* Vol. 12, No. 264.

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UNEVEN PLATINUM TONING.

It sometimes happens that in toning matte collodion papers that portions of the prints will not tone, such prints need not be thrown away but may be saved by carefully heating the untoned portions over an alcohol flame. The print should be moved about to prevent undue heating or burning.—*Apollo,* Vol. 12, No. 264.

A COMBINED TONING AND FIXING BATH WITHOUT LEAD.

A toning bath containing no lead salts and yielding fine brown and, by longer toning, violet tones, is made as follows:

English.		Metric.
	Solution 1.	
33 ozs.	Water	1000 c.c
7 ozs.	Sodium thiosulphate	200.0 gms.
6½ drs.	Ammonium chloride	25.0 gms.
	Solution 2.	
3½ ozs.	Water	100 c.c.
15 grains	Gold chloride	1.0 gm.

For use mix 100 gms. (3⅓ ozs.), of number one with 10 c.c. (⅓ oz.), of number two. The bath may be used a number of times. It should be allowed to stand so that any insoluble matter can settle, use only the clear solution. If the bath is weak add some fresh toning solution.

—*Apollo,* Vol. 12, No. 264.

* * *

TRANSPORTING WET PLATES OR FILMS.

The wet plates may be replaced in the holders or they may be placed in a plate box after taking the precaution to put a narrow strip of cardboard between the films of two plates to prevent them from coming in contact. By this means it is possible to carry a dozen plates in one box. In the case of a roll of film, the gelatine should be removed from both sides of a spoiled roll, this may be done with warm or hot water. The two sides of the clean celluloid film is then covered with glycerine then laid between two wet films and whole rolled up.

—*Kamera Kunst,* Vol. 7, No. 11.

* * *

Die Spiegelflexkamera. Ihr Wesen und ih Konstruktion, 1910, by Anton Mayer. 48 illustrations. Published by Wilhelm Knapp, Halle a.S., Germany. Price, Mk. 2.40.

A very interesting and well illustrated book on the theory and practice of reflecting camera construction. It treats practically all the well-known models made on the Continent, England, and the United States. The volume is not intended to teach one how to use a reflecting camera but to interest those who have never used one and to help them in selecting a suitable model. The theoretical section will be of considerable assistance to those who either wish to construct their own or are already manufacturing them. There is also a list of German patents issued in this field for the past 17 years.

* * *

Das Lebende Bild, 1910, 53 illustrations, by F. Paul Liesegang. Published by Ed. Liesegang's Verlag, (M. Eger.) Leipsig, Germany. Price, Mk. 2.0.

Kinematography or as it is popularly known, moving pictures, has been greatly developed in recent years, and by the numerous places of exhibition it has interested the public and aroused their curiosity as to how these pictures and scenes were made. The author begins with the subject of retinal impression which then leads to the various early forms of apparatus for viewing "living" pictures and finally the modern method for making and exhibiting moving pictures.

* * *

Deutscher Photographen Kalendar, 1910, Volume 29, Part 2, 650 pages. Published by Deutschen *Photographen-Zeitung,* Weimar, Germany. Price, Mk. 2.0.

This second half of the "Kalendar" contains a list of the photographic societies, professional and amateur, of the world; the names of German and Austrian members of photographic societies; a list of German manufacturers of photographic materials such as plates, paper, cameras, etc., a list of the world's photographic publications, and much other information of a similar nature.

Items of Interest

AN INTERNATIONAL EXHIBITION IN ROME NEXT YEAR.

In connection with the commemorative festivities at Rome next year, there is to be held in April and May an international exhibition of artistic photography "in Castel S. Angelo." The president, Professor Giacomo Boni, has prefaced the prospectus by some observations of such far-reaching and special interest that we quote his words *in extenso*: "I have accepted the presidency of the International Exhibition of Artistic and Scientific Photography with the conviction that it will contribute to the better knowledge of monuments and other beautiful objects which are being altered by natural causes, or being spoiled or destroyed by industrialism, and of which it is therefore necessary to have some enduring record. For this purpose photography is peculiarly useful, for it accumulates images by means of the camera just as the senses collect materials for intellectual analysis by means of the memory. Photography, separated alike from idle dilettantism and from mere professionalism, is becoming specialized, and enables us to appreciate and compare more closely the characteristics of objects. Thus the reproduction of ancient works of art, especially of pictures, which are peculiarly liable to decay or destruction, is constantly improving, partly by the perfection of old methods, partly by the discovery of new ones. But less has been done for the physical outlines and structures of countries, their history or picturesque landscapes; their mountains and vast scenery, their forests, rivers, and lakes, their anthropology and ethnography. Some years ago the Italian Minister of Education welcomed the idea of ascertaining by means of photography the average type of the population in the mountain districts of Sicily, Calabria, Lucania, Abruzzi, Piceum, Sabine, Umbria, etc., where there still survive the descendants of indigenous races, the offspring of Dorian, Ionian, and Calcedian colonies, of Celtic, Lombard, Arabian, Norman, Suabian, and Iberian invaders, to whom Italy owes her great variety of characteristics and natural aptitudes.

* * *

THE SMALL CAMERA.

To-day is the day of the small camera, writes the Rev. F. C. Lambert, in the London *Telegraph,* yielding its correspondingly small negative, which usually is employed for making an enlarged print. Recently judging a competition forcefully reminded me of the importance of a point very frequently overlooked by the maker of enlargements—viz., that each negative has its own best degree of enlargement. What this degree is appears to depend on several factors. To work backwards, one should imagine the finished and framed picture in its place on the wall. If it is fairly high up, or in a large room, one naturally views it at a somewhat greater distance than if it be hung on a line with the eye and in a small apartment; and the farther away it be viewed the larger the scale it should be, all other conditions being neutral. Again, the roughness or smoothness of the paper has to be kept in mind—a matter easily overlooked when the paper is wet. A rough surface breaks up or subdues fine detail more than does a smooth paper. And, again, the rougher paper will show somewhat less light-and-shade contrasts—*i.e.,* the darks will not look quite so solid and dark on the rougher paper. Then as regards the sharpness of the negative image, there is a degree of magnification beyond which the sharpest negative breaks down. Once more the nature of the subject will largely determine our wishes as to whether we wish this part as sharp as

possible, or that part so far diffused that it becomes a mere background patch of light or dark, as the case may be. Also, one naturally associates large things—e.g., buildings, open landscape, mountain scenery, etc.—with large pictures. On the other hand, small things—*e.g.*, flowers—can easily be over-enlarged.

* * *

THE OLD NEGATIVE MAN.

There are people in every large city who make a business of buying up old used photographic plates, cleaning and reselling them. They get their supply mostly from the photographers who make a specialty of commercial or newspaper illustration. No one knows how many thousands of these square of glass are sold every week, but the number must be enormous in the aggregate.

While it is the custom for photographers to preserve carefuly all plates that they think may be of future value, they discard a great many more than they keep. A firm of newspaper photographers, for instance, will send out several men to get pictures of snow scenes or of spring in the suburbs or of summer at the seaside. Each will bring back half a dozen views. Only three or four will be selected as being worth preserving. The other twenty or thirty plates will be dumped in a big box with the other discards to await the coming of the glassman.

The average selling price for the plate of ordinary size is three dollars a thousand. These plates cost the photographer originally about eighty cents a dozen. By means of an acid bath the dark covering is quickly removed, and the glass becomes as clear as though it had never been used. Some of these plates are sold to manufacturers to be recoated with the sensitive film and to be used once more in photography. A far greater number, however, are disposed of to dealers who sell them to people who are fond of making passe-partout pictures. Still more find their way to greenhouse men and those gardeners who have acres of "cold frames," where vegetables are propagated under glass. A few are used as decorative or protective features around flower-beds in suburban estates.—*Harper's Weekly.*

THE PHOTOGRAPHONE.

A Swedish invention, called the photographone, by means of which it is said that sound-waves can be registered on a photographic plate, promises wonderful possibilities. The negative is developed in the ordinary way, and the sound-curves transferred to rubber plates, from which the sound is reproduced as by the gramophone. Any number of photographone records can be produced and if the original music or song should not be strong enough to fill a large concert hall, the sound can be increased as desired.—*Technical Magazine.*

* * *

There was a certain police sergeant who had brought a camera, and became deeply interested in developing, toning, enlarging, reducing, and the various other photographic processes.

Shortly after he had embarked on this new hobby, the sergeant got an order for the arrest of a man who had fled to a neighboring town. Along with the order came the man's photograph. The sergeant hastened with the photograph to his studio, and there he copied it, developed the negative, and made six prints.

Writing the terse order, "Arrest this man," on the back of each print, he sent them immediately to the neighboring town, whence, the next day, he received the following despatch:—

"Have arrested five of the incriminated men, and hope to land the sixth before nightfall."

* * *

SHORT ACQUAINTANCE.

'I didn't think you would let the photographer kiss you on such short acquaintance."

"Well, he convinced me that it was my own fault that I hadn't met him sooner."

—*Photoisms.*

* * *

"I have been taking some moving pictures of life on your farm."

"Did you ketch the hired man in motion?"

"I think so."

"Ah, science kin do anything these days."

—*Louisville Courier-Journal.*

Among the Camera Clubs

[Officials and other members of Camera Clubs are cordially invited to contribute to this department items of interest concerning their clubs.—The Editors.]

THE RUSSIAN PHOTOGRAPHIC SOCIETY, MOSCOW, RUSSIA.

The Russian Photographic Society, Moscow, is arranging in March—April, 1911, an International Photographic Exhibition in Moscow.

Wishing to attract as many exhibits as possible to the said attraction, the committee have the honor to invite you to participate in the same, thus promoting its success.

The committee hopes that this proposal to assist in the promotion of such an important matter as the development of photography in Russia, may meet with your approval. We give the rules of the exhibition, trusting that you may favor them with your decision as soon as possible.

The Third Russian Congress of Photography will take place during the course of the exhibition and this will doubtless further increase the importance of the exhibition.

Address: Russian Photographic Society, Exhibition Committee, Moscow, Russia. President of the Committee, Eng. T. Sviaginsky; Secretary of the Committee, Dr. A. Prochoroff.

Application for admittance must be handed in not later than December 1, 1910, at the following address: Moscow, Russian Photographic Society, Exhibition Committee.

The reception of exhibits will take place from January 15 till March 1, 1911.

1. The exhibition is to take place in Moscow during March and April, 1911.

2. The exhibition consists of the following sections:

I. Scientific section: Microphotographic, astrophotographic, natural history, medical and judicial photographs, appliances, also exhibits relating to the history of photography and to scientific photography.

II. Section for photographic literature: Printed works on artistic and scientific photography.

III. Section for work of professionals, amateurs, and photographic societies.

IV. Photography in colors.

V. Section for photomechanical processes: Heliogravures, phototype, autotype and other processes. Application of photography in typo-lithography.

VI. Cinematograph section.

VII. Section for practical application of photography: Photographic cameras, accessories, materials, etc.

4. The exhibits must bear the name and address of author, also, if possible, the name of the subject and process adapted.

5. In case of sale of the exhibits, 10 per cent of the sale price will be retained as commission by the Society and if there are no duplicates, the sold articles may be taken only after the close of the exhibition.

6. Exhibitors in sections I and II are allotted room in the exhibition for their exhibits gratis.

7. The choosing of the place and admittance of the exhibits depends entirely upon the Exhibition Committee.

8. Expenses for freight of exhibits to and from exhibition and for packing, are debited to the exhibitors.

9. The amount due for space must be forwarded along with the application for admittance.

10. The awards consist of gold, silver, and bronze medals and diploma. The number of prizes is not limited. The allotted awards are of a private character and must not be used on signboards, labels or other objects.

Remark: The gold and silver medals are delivered only on receipt of the amount of their value, The bronze medals are

delivered gratis, also gilt or silver-plated medals, if such are desired instead of the gold and silver medals.

11. The distribution of awards is made by a special committee of experts.

12. The decision of the committee of experts is final.

13. If posters, glass covers of any kind, decorations, should be desired, they must be provided for by the exhibitors at their own expense, after special arrangement has been made with the Exhibition Committee.

14. All exhibits must be removed within a fortnight from the close of the exhibition. Exhibits which are not removed in the course of the aforesaid period and for the return of which no application is made, will be considered as having been presented to the Society.

15. The Exhibition Committee has the right to refuse the admittance of exhibits without being bound to give any reason.

16. The space on the windows is allotted only to transparent exhibits and by special arrangement with the Exhibition Committee.

17. Stereoscopic photos must be accompanied by the stereoscope.

18. Exhibitors are admitted free to the exhibition.

MODIFICATION OF ORIGINAL CONDITIONS.

1. Exhibits from photographic societies will be admitted without charge for space.

2. Duty will be settled by Russian Photographic Society, and will only be charged to the exhibitors in the case of the sale of a picture, and, if desired, the Society will undertake to add the duty charge to the sale price.

Current press reports from the Treasury Department, Washington, D. C., advise that all amateur exhibits intended for the above exhibit will enter Russia, duty free.—Ed.

DETROIT CAMERA CLUB, DETROIT, MICH.

The first semi-annual meeting of the Detroit Club was held at their club rooms, No. 6 Adams avenue, West, Tuesday, October 4, 1910. Reports were read and officers were elected as follows: President, W. B. Wilcox; Vice-President, J. E. Scott; Secretary, C. J. Shower; Treasurer, Harold Collins.

The advisability of making the dues 50 cents per month was readily approved and membership limit was fixed at fifty.

The club, although in existence only six months, has been steadfastly and enthusiastically working for better and more artistic work along photographic lines; the work entered in the competitions each month manifesting a higher standard of artistic photography each consecutive competition.

The meeting adjourned with refreshed enthusiasm and a very active and successful winter is anticpated.

ILLINOIS COLLEGE OF PHOTOGRAPHY, EFFINGHAM, ILL.

The college received a very pleasant visit last month from Mr. George W. Harris, President of the Photographers' Association of America, who spent a day with us on his way to the Nebraska State Convention, at Lincoln. While here he gave the students a fine talk on studio management.

The college just issued its 17th annual catalogue this month and special attention has been given to making this issue unusually pictorial and artistic.

Mr. E. A. Atwater, of St. Louis, who was for many years a popular plate demonstrator in the central west, is again in the demonstrating business with the Central Dry Plate Co., of St. Louis. He made the college a professional visit last month. Mr. Friend Cochran, of Charleston, W. Va., student of 1906, has been assisting in the organization of a state photographers' association for West Virginia, and Messrs. Proctor, Giffen, and himself were elected president, vice-president, and secretary, respectively.

Mrs. H. T. Cutter, student of 1905, has returned to the college for a course in advanced work in photography, and her husband has also enrolled for a general course.

Trade Notes

[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—The Editors.]

WHAT THEY SAY.

The *New York Times* in its review of "Photographing in Old England," by W. I. Lincoln Adams, says that "The seeing eye (of the author) was that of an individual and not a tourist." "Remarkably fine illustrations."

The *New York Sun* says, "it consists of a set of remarkably fine photographs."

The *North American,* of Philadelphia, calls it "a fine gift book for the coming holiday season." * * * "Beautiful photographs of charming landscapes and historic places." * * * Descriptive letters written in graceful and finished style."

American Photography, of Boston, writes: "Mr. Adams performed a leisurely journey, and noted many sights and amusing things, but looked on English life with the eye of an American, as is evidenced by his description of cricket, where he italicizes the fact that the "scores frequently reach *several hundred runs.*" Such touches as these, however, fill the book with human interest, and make it a very vivid and interesting account of the author's trip. The concluding chapter gives some very admirable hints on photographing abroad, most of which are fully as applicable to work in this country. The illustrations are many of them of very large size, excellently reproduced, and beautifully printed on heavy paper. Mr. Adams can evidently practise what he preaches, as is proved by these photographs, many of which were naturally taken under unfavorable conditions."

Snapshots, of New York, says, "it is a delightful record of the charm of Old England, accompanied by photographs remarkable for their beauty and for the exquisite reproductions here given."

The Photo Era, of Boston says: "There is no question that the travel-book penned by a recognized authority, after elaborate preparation, takes precedence over hastily-written sketches by a tourist. Yet the latter often possess a spontaneity and freedom of expression that exert a singular appeal. This is eminently true of Mr. Adams' series of letters, written originally for the photographic periodical of which he is editor, and now issued in book form. The author modestly disclaims any pretensions to literary capacity or to unusual photographic knowledge, so that one is all the more gratified upon acquaintance with the subject matter and the accompanying illustrations. The seventy-five half-tone plates portray admirably typical scenes in Old England, Scotland, and Wales, those of the famous cathedrals, in particular, being wellnigh perfect, technically. Some of the landscapes are exceptionally beautiful in subject and treatment.

"To camerists who have not tasted the joys of foreign travel, this volume, by a lover of nature and a capable photographer, will prove a powerful incentive to visit a country which teems with camera subjects of the most exalted kind, and where the tourist will experience none of the discomforts and difficulties frequently experienced on the continent."

"Photographing in Old England." "A delightful volume alike for those who have and have not seen the beautiful and historic places pictured and described * * * .

"Here is a pleasant work for those planning to carry a camera through Europe, or for dreamy enjoyment beside the study lamp or open fire," says the *Chicago Record-Herald.*

LANDSCAPE AND FIGURE COMPOSITION, BY SADAKICHI HARTMANN.

Mr. Hartmann's activity as critic and instructor in pictorial composition has been seen to excellent advantage in some of the photographic publications in the last few years. His series devoted to landscapes and figure composition, which was printed in THE PHOTOGRAPHIC TIMES some time ago, seems to have been received with such favor by pictorial workers as to warrant its publication in book form, arranged in twelve chapters, and illustrated by original plates. These papers offer valuable aid to the student eager to impart to his work æsthetic significance and power. The pictures selected for his study and emulation represent intelligent application of well-known art principles by both painters and photographers of note, the productions of American and European artists having been drawn upon with gratifying impartiality. While certifying to the eminently instructive value of this publication, we regret that the illustrations were not placed in regular order. One plate referred to in the text was entirely omitted. This oversight, will, no doubt, be corrected in the next edition. The volume presents a distinguished appearance in its superb typography and handsome cover.—*Photo Era.*

☆ ☆ ☆

Landscape and Figure Composition, by Sadakichi Hartmann (Sidney Allan). Illustrated; 121 pages. Price, $3.00. The photographer is again indebted to Sadakichi Hartmann for another very helpful and practical book. "Landscape and Figure Composition" is a reprint of twelve articles which appeared in the PHOTOGRAPHIC TIMES during 1909. The subject is handled in the author's well-known direct and forceful manner. The illustrations, of which there are some one hundred and twenty-eight, have been carefully selected from celebrated paintings and original photographs and are well reproduced on good plate paper. The professional photographer will find the chapters on the Placing of Figures, Background Arrangements, One-Figure Composition, Two-Figure Composition, and Compositions of Three or More Figures especially interesting. There are altogether too few books on the art side of photography, and we are glad to recommend this book to those photographers whose aim is to produce artistic work.

—*Wilson's Photographic Magazine.*

☆ ☆ ☆

"LANDSCAPE AND FIGURE COMPOSITION."

As a rule, such advice as we get on the vital subject of composition, is either from a photographer who has little conception of the real, underlying, basic principles of composition; or, what is nearly as bad, from a competent writer on art subjects who has little or no knowledge of the characteristic limitations of photography. We can, therefore, congratulate ourselves upon finding available a new work with the above title, a book written by Sadakichi Hartmann (Sidney Allan), a gentleman whose reputation as an art writer and critic has stood the test of time and whose achievements with the camera have shown his knowledge of its capabilities. His theory is sound and practical, his instruction helpful and reliable, and both are based on long study and much experience. The book is a large 8vo., containing one hundred and twenty-eight illustrations. The topics treated may best be indicated by giving a few titles of chapters as follows: Geometrical Forms of Composition, Line Combinations, The Placing of Figures, Background Arrangements, Foreground, Middle Distance and Distance, One-Figure Composition, Two-Figure Composition, and others. The price is three dollars net. Published by The Photographic Times Publishing Association, 135 West Fourteenth Street, New York.—*Camera Craft.*

☆ ☆ ☆

Photographers will find THE PHOTOGRAPHIC TIMES worth having. It is devoted to the interests of pictorial and scientific photography. It is printed on heavy coated paper on which the half-tone illustrations show up with splendid advantage. There are reproductions from the old masters and scenes from abroad. Work accomplished in the different countries, pertinent editorial notes, discoveries, gossip of the various camera clubs, etc., are all features, as well as the different departments which include Trade Notes,

Photographic Reviews, and Monthly Foreign Digest. It is published monthly by The Photographic Times Publishing Association, 135 West 14th street, New York City.—From *The Bookseller, Newsdealer, and Stationer.*

☆ ☆ ☆

The winter season is truly flashlight time. For this interesting branch of photography the Spred-Lite Flash Lamp and Prize Flash Powder make an ideal combination and cannot be too highly recommended.

Prize Powder has wonderful actinic quality, burning instantaneously and cleanly. The Spred-Lite Flash Lamp (Mr. Harry A. Whitfield, patentee), is most safe and simple to handle. It is made in five sizes, from the small amateur lamp, costing 60 cents, to the large professional lamp at $6.00. Spred-Lite Lamps give the largest flame and greatest amount of light possible from the quantity of powder used.

Ask to see the Spred-Lite at your dealer or send to G. Gennert, 24-26 East 13th street, for circular.

☆ ☆ ☆

With each copy of the *American Annual of Photography* for 1911, will be an insert picture by the master photographer, Commodore Steffens, printed on Professional Cyko Buff, and made with the Steffens Electric Light Cabinet. The negative was made by E. E. Doty, by the Steffens method, at a demonstration of Cyko paper at the convention of the Photographers' Association of America.

☆ ☆ ☆

The value of the most favorable conditions under which to work lies in the Bausch & Lomb-Zeiss Portrait Unar, an instrument of the greatest efficiency. You can get one on trial from your dealer.

☆ ☆ ☆

A number of excellent books treat on the color toning of photographic prints and a series of formulæ have been published in trade journals in recent years, but all the methods evolved seemed to have one drawback or the other, and the amateur found them too complicated.

A disadvantage universally complained of was the production of stained whites, especially when toning green, another one, the apparatus necessary to carry out operations, and last but not least the difficulty of obtaining the chemicals necessary for the process.

Varitone Tablets, marketed by Schering & Glatz, enable any amateur, no matter how limited his experience may be, to produce green, blue, brown, or red tones of brilliancy and warmth, which enhance the quality of any gaslight or bromide print thus treated.

The directions for use are sent to any one upon request, and it will readily be seen therefrom that failure is absolutely excluded.

☆ ☆ ☆

Velox, the paper made to meet the amateur requirements is doubly interesting when colored with Velox Transparent Water Color Stamps. Your dealer will be pleased to show you the neat forms in which they are prepared, and explain their use.

☆ ☆ ☆

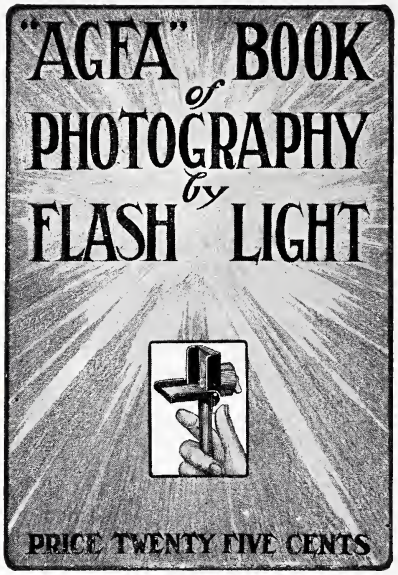
To make portraits with your hand-camera full size of the plate, use the Ideal Portrait Lens, a supplementary lens to slip over the hood of your rectilinear, increasing the relative aperture and making the work about twenty per cent. faster. $1.50 up to 1½ inches in diameter. Prices on other sizes on application from your dealer or Burke & James, Chicago, direct.

☆ ☆ ☆

The Brownie Enlarging Camera consists of a light-tight cone with attachments to hold a negative at the small end and a sheet of bromide or velox paper at the other. The position of the lens is fixed inside the cone to insure perfect focus. Full instructions accompany each outfit. When not in use fold up flat. Price, complete, No. 2, $2.00; No. 3, $3.00; No. 4, $4.00. Eastman Kodak Co.

☆ ☆ ☆

Definite information on any branch of photography is yours for the asking. A complete catalogue of the best books published on the many branches of the art for professional or amateur. When writing Burke & James, Chicago, mention the PHOTOGRAPHIC TIMES.



The Berlin Aniline Works desire to notify the amateur that they have in preparation a new book, per above cut, which completely covers the flashlight field. The method they have decided on for distributing this book is as follows: The amateur to send the label from the "Agfa" Blitzlicht Powder, together with 10 cents. The book should be ready for distribution about December 1st, and requests for same will be filled in the order received.

☆ ☆ ☆

The Kodak Metal Tripod is the strongest and most satisfactory of all metal tripods and combines convenience with compactness and light weight. It is made in telescoping sections of brass tubing, nickeled, and the upper sections are finished in black enamel; another strong point about this tripod besides the automatic locking, is the revolving head and tripod screw all in one. Packed in leather carrying case, is no larger than the regulation music roll.

☆ ☆ ☆

To those who seek something dainty, clever and unusual in Christmas cards, we heartily commend Mr. W. I. Scandlin's Unique Series for the holidays. As a writer of prose Mr. Scandlin needs no introduction to readers of the TIMES; his Christmas verses, however, overtop all his other work. Not only do the sentiments sparkle and glow with the real spirit of holiday cheer but through them all there runs the element of personality. A delicate touch of familiar intimacy that gives them a value all their own.

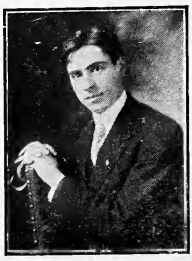
The series comprises sixteen cards and booklets, eight illustrated with dainty halftones and eight without illustration, all of which will be mailed on receipt of $1.75 or four of each for $1.00. Address W. I. Scandlin, 1478 Bedford Avenue, Brooklyn, N. Y.

☆ ☆ ☆

The Stemmerman Photo Craft Laboratories, Passaic, N. J., have been incorporated to manufacture photographic plates, films, lenses, paper, etc.; capital $125,000. The incorporators are W. H. Stemmerman, A. Stemmerman, L. A. Cowley, Passaic.



SPECIAL FOR CHRISTMAS



H. OLIVER BODINE,
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6½ x 8½ Sepia Enlargement made from your negative on finest double weight paper, mounted on triple Limp Art Mounts, complete with 10 x 12 Ingento Lock-joint Mission Frame by express prepaid 85c. A $2.00 value sold on the "Money back if you want it" plan.

The Photo Crafts Shops, (Dept. D) Racine, Wis.

Classified Advertisements

Advertisements for insertion under this heading will be charged for at the rate of 25c. a line, about eight words to the line. Cash must accompany copy in all cases. Copy for advertisements must be received at office one week in advance of the day of publication, which is the fifteenth of each month. Advertisers receive a copy of the journal free to certify the correctness of the insertion.

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It will pay you to write and tell us your wants. We make money for you.

Our new Bargain List will be ready about Nov. 15th.

New York Camera Exchange, 109 Fulton St.

FOR SALE.—One copy of "Woodbury's Encyclopædic Dictionary of Photography," $5. Jas. Colquhoun, 75 Eighth Ave., New York.

PHOTOISMS.—A novel photographic magazine for the amateur. Practical, instructive, interesting. Send 50c. for 6 months subscription. Address: Publication Dept. Photoisms, 194 Broadway, N. Y.

ART STUDIES—Photographs from Life Models. Finest collection for artists and art lovers. Illustrated catalogue sent free on demand. C. Klary, 103 Avenue de Villiers, Paris, France.

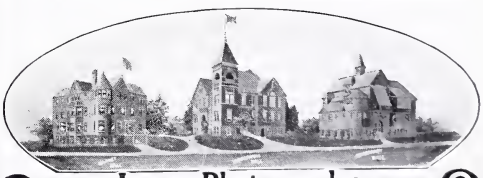
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ROCHESTER, N. Y., *The Kodak City.*

THE KODAK METAL TRIPOD.



The "Kodak Metal" is the strongest and most satisfactory of all metal tripods and combines convenience with compactness and light weight.

It is made in telescoping sections of brass tubing, nickeled, and the upper sections are finished in black enamel.

The illustration below shows how easily it is extended—just take the end and pull until fully extended. Each section locks automatically. To close the Kodak Metal Tripod, just release the top catch by pressure, and the remaining sections will again take care of themselves by releasing automatically when telescoped.

This automatic locking and releasing is a "Kodak Metal" feature and just another example of Kodak convenience and simplicity.



The revolving head and tripod screw are all in one; nickel-plated with milled edge.

The catches which hold the various sections in place are easily removable and can therefore be readily replaced with an inexpensive new part in case of accident. With other metal tripods an accident to one section or catch means an entire new leg.

We also furnish black leather carrying cases for these tripods, as shown in the illustration herewith, and the tripod



Leather carrying case with tripod enclosed.

enclosed in the carrying case is no larger than the regulation leather music roll and very similar in appearance.

If you wish to avail yourself of the advantages of tripod photography, and have a tripod as easy to take with you as the Kodak—a tripod that combines all the efficiency of the less compact wooden tripods, with elegance of appearance, you should stop in at the Kodak dealers and ask to see the Kodak Metal Tripod.

Made in two sizes.

No. 1 (4 sections) - - - - - -	$2.50
No. 2 (5 sections) - - - - - -	3.25
Leather Carrying Case for Kodak Metal Tripod.	
For No. 1 - - - - - -	$1.50
For No. 2 - - - - - -	1.50

With a KODAK PORTRAIT ATTACHMENT your Kodak is equipped for making portraits in the home. The Kodak dealer has the Kodak Portrait Attachment, and the price is fifty cents.

Directions come with it.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

THE ROUND UP.

The summer days are over and your outings have been Kodaked—the negatives developed in the Kodak Film Tank and the usual first set of prints made and passed around to those interested. Perhaps several of the prints are classed as lost, strayed or stolen when that first set of prints comes back to you, and the set is broken, but still there are the friends whom you have promised to supply with a print from this or that negative waiting for you to make good your promises.

Velox of course is the paper that will produce the best results from your negatives because it is made specially for that purpose and is so simple in manipulation and thoroughly reliable. It is up to you to gather your summer negatives together and sort and arrange them for printing. If you have already provided yourself with an Eastman Film Negative Album of course this getting together and sorting of negatives is unnecessary, as you already have them in shape to use at a moment's notice. If you haven't one of these negative albums you should get one immediately and thus keep a complete indexed record of your negatives, making it possible to find the one you want, when you want it. The album also preserves the negatives, keeping them in perfect condition—and when that set of prints is completed and the duplicate prints are made for the friends you wish to supply—then comes the question of final disposition.

You undoubtedly wish to present the prints in a finished form—in a form to keep them from being torn and broken in handling and if the friends are not owners of albums in which to mount the prints, the best thing to do is to mount each print on an individual mount, and here again we supply mounts in a variety of sizes and styles in white, carbon black, ash gray, scotch gray, London brown, golden brown, etc. The Kodak dealer has a full line of Kodak mounts, Souvenir Post Card hangers, Den hangers, etc., some of which will exactly suit your purpose.

For yourself you will probably want some way to keep your various sets of prints together and preserve them. An Album is the ideal way to do this and each set as completed can be added to the album collection in consecutive order. We furnish albums of various kinds and you should ask the dealer to show you the line of Kodak albums.

For neatly mounting the prints on thin mounts or the thin leaves of an album there is but one method which will prevent curling or buckling the mount, and that method is with Kodak Dry Mounting Tissue. Just press with a hot flat iron—no paste—no glue. The Kodak dealer will tell you about Kodak Dry Mounting Tissue and the directions come with it.

The way to follow in making pictures—the short cut to results of quality—the most convenient—the simplest—the most reliable way is the Kodak way.

The Kodak and Eastman N. C. Film—the Kodak Film Tank—Velox and then the mounting on Kodak mounts or in Kodak Albums with Kodak Dry Mounting Tissue, makes every step certain and it's all by daylight.

Now is the time to round up your summer of 1910 negatives and finish them on Velox.

Colored prints are doubly interesting, and Velox prints are easily colored with ***Velox Transparent Water Color Stamps.*** The Kodak dealer will be pleased to show you the neat form in which they are prepared, and explain their use.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

BECOME A MEMBER.

In the making of pictures we have provided for every need from start to finish and have simplified the process wherever possible to do so without sacrificing quality until Kodak picture making is a convenient certainty even when the operator is a novice.

The very nature of photographic processes however makes them susceptible to varying conditions and in some cases results are not all they should be, due to the influence of some adverse condition which to the inexperienced is impossible to locate.

For that reason we maintain the Kodak Correspondence College. The purpose of this College is to instruct Kodak users in picture making and make it possible for them to get definite information in regard to any point that is not clear.

Do you know all you should about negative making? Aren't you in doubt as to that one failure on the last roll of film?

Do you know all about Velox and can you make sepia prints on it by re-development?

Do you know all you want to know about making portraits in the home and the hundred and one things that may cause you to be perplexed?

The Kodak Correspondence College will enlighten you on any point and that is why we say become a member. It costs but two dollars to enroll and this includes text book.

The Kodak dealer can supply you with the necessary application blank, or we will send one by mail to your address.

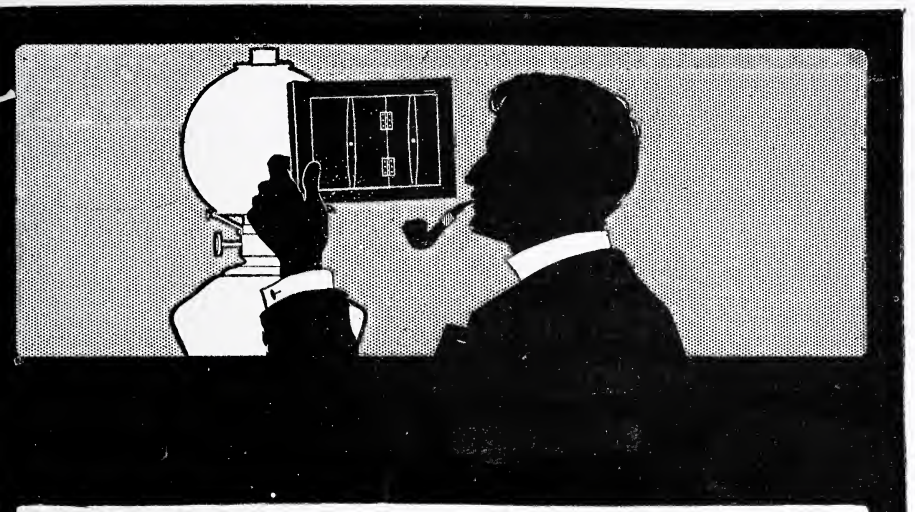


THE BROWNIE ENLARGING CAMERA.

Now is the time to make enlargements from some of your summer's negatives, and this enlarging camera is a daylight darkroom—a convenient means of making enlarged prints. It consists of a light tight cone with attachments to hold a negative at the small end, and a sheet of Bromide or Velox paper at the other. The position of the lens is fixed inside the cone to insure perfect focus. No chance to go wrong. Full instructions accompany each outfit. Folds up flat when not in use.

THE PRICE.

No. 2 Brownie Enlarging Camera (including lens) for 5 x 7 enlargements from 2¼ x 3¼ negatives,	$2.00
No. 3, ditto, for 6½ x 8½ enlargements from 3¼ x 4¼ negatives,	3.00
No. 4, ditto, for 8 x 10 enlargements from 4 x 5 negatives (will also take 3¼ x 5½ negatives),	4.00



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The Velox Book is free at all dealers or from us by mail, and contains much valuable information on printing, double printing, sepia tones, drying, mounting, etc.

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All Dealers.

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The success of your pictures depends, most of all, upon your film. Look to it, if you hand over your Kodak for loading in a strange store, that no inferior substitute film is inserted. *The quality of your pictures is at stake.*



"Kodak film" means more than merely a film to fit your Kodak camera; it means film that is made by the Eastman Kodak Company. Kodak film is the film used the world over by explorers, by war correspondents, by hunters of big game, the film used by every expedition where adverse conditions demand absolute dependability in photographic equipment.

Experiment with no experiments. Look for "Kodak" on the spool end and N. C. on the box.

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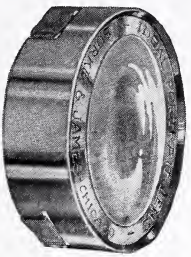


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Simply slip this supplementary lens over the hood of your rectilinear. It transforms the rectilinear into a practical, quick-acting portrait lens that enables you to produce portraits of any size that the plate will permit. Increases the relative aperture and make the lens **work about 20 per cent faster.** With the **Ideal Portrait Lens** you are in position to make portraits of the same softness and roundness of professional photographs.

The lens is mounted in a neat brass cell, nickel plated and polished. See that our name and the trade-mark "The Ideal" are stamped in the cell.

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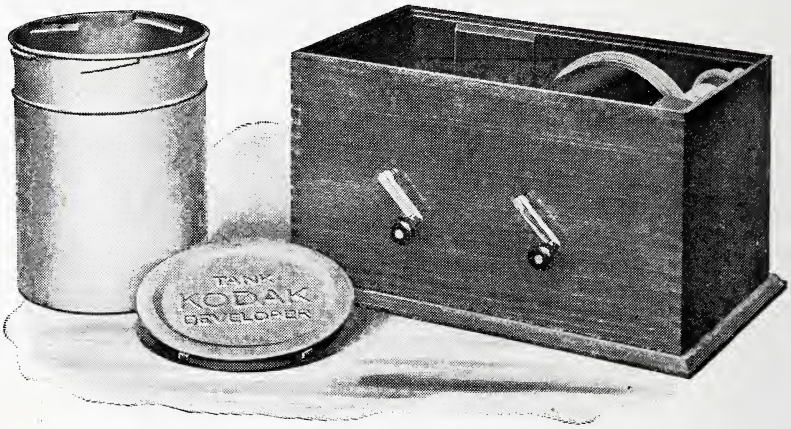
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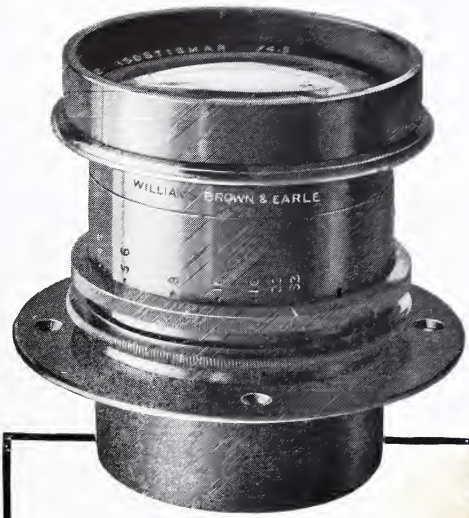
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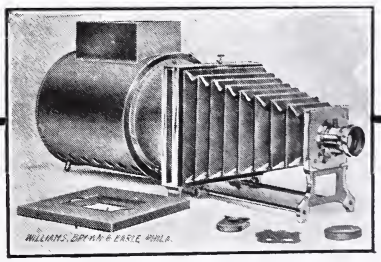
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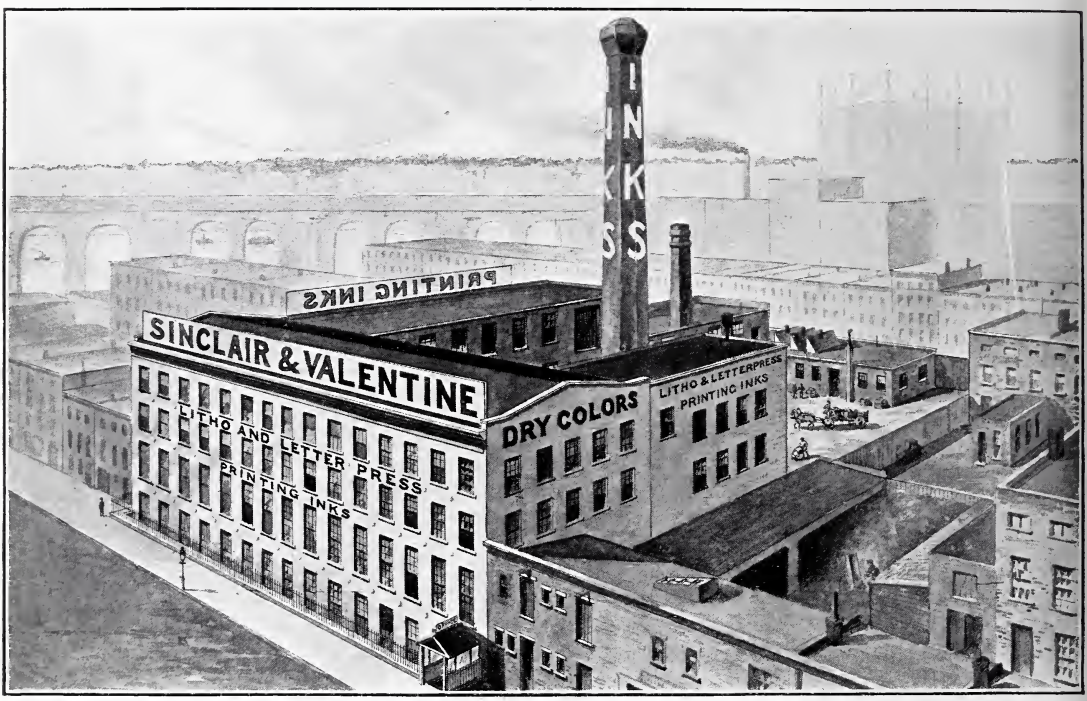
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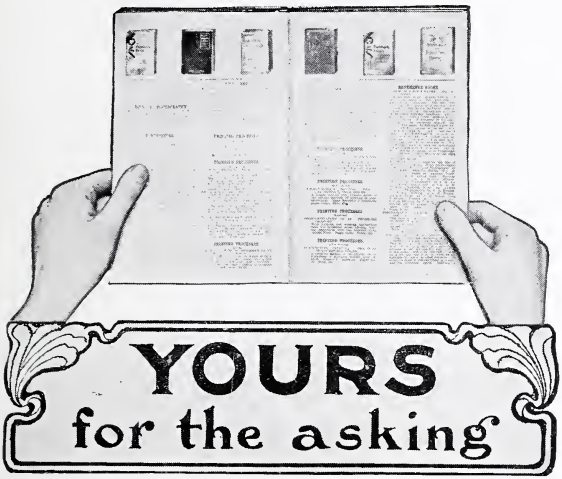
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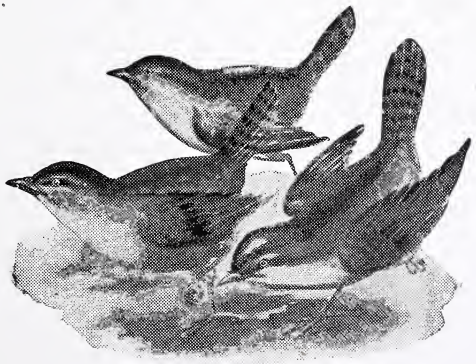
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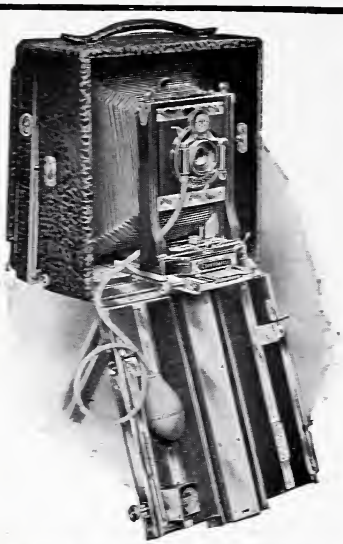
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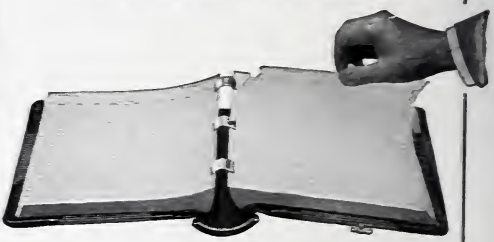
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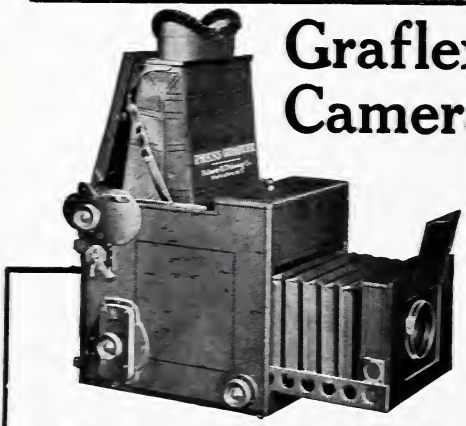
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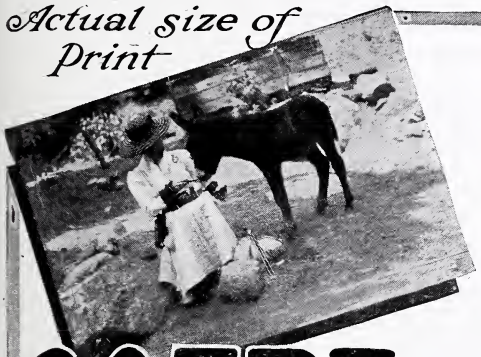
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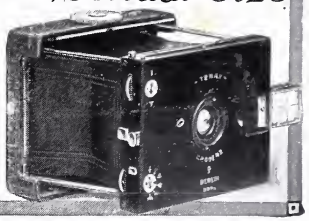
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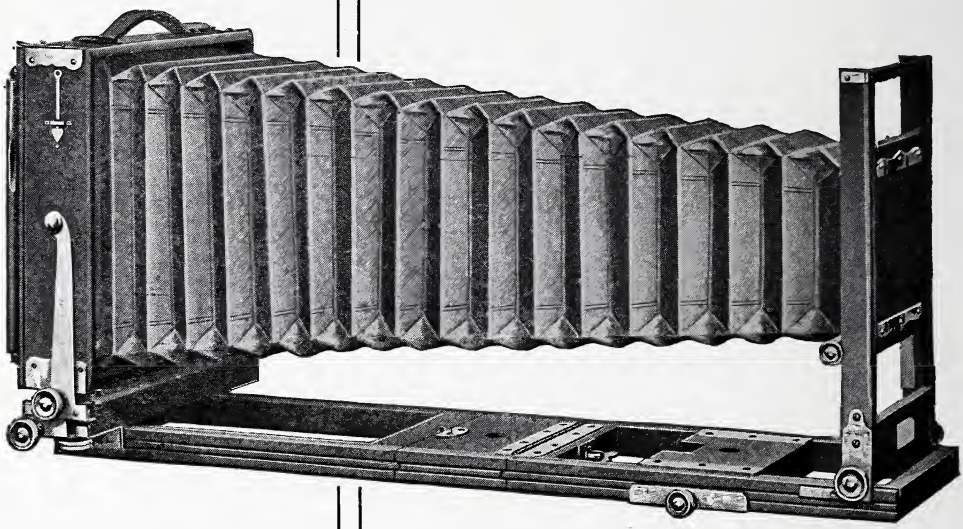
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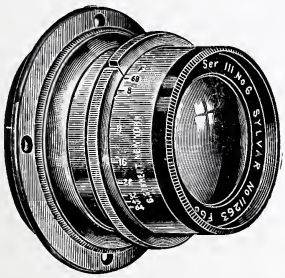
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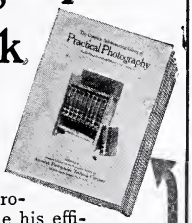
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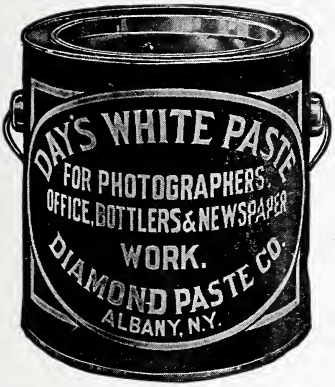
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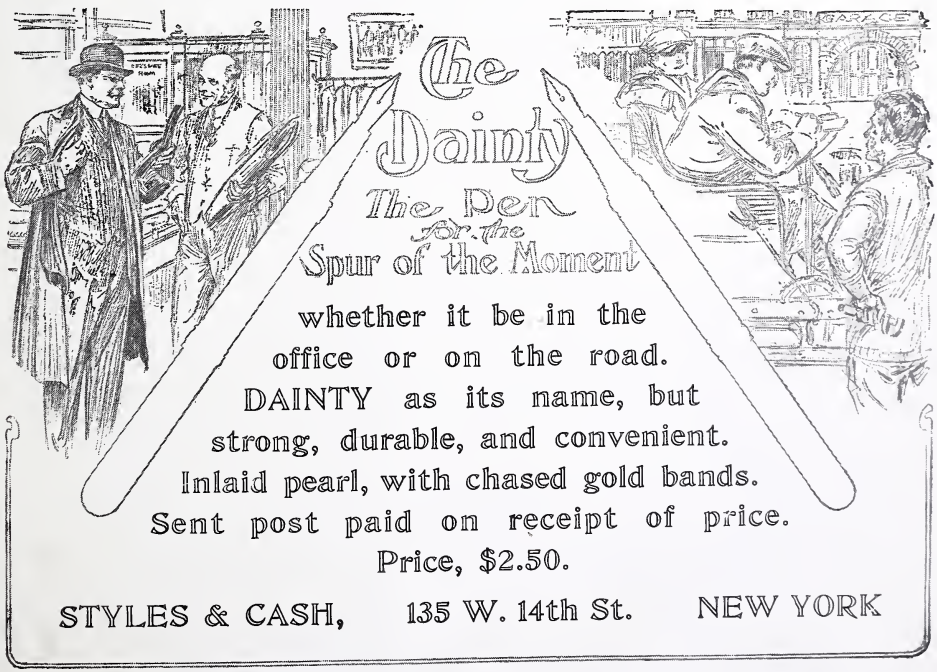
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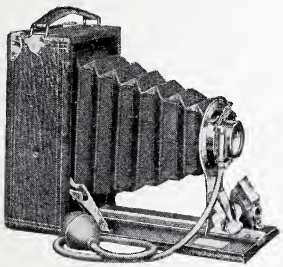
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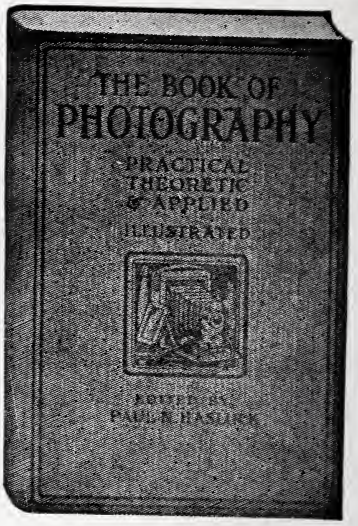
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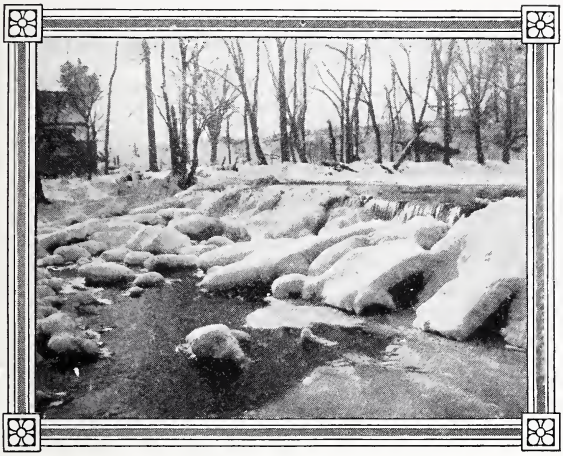
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VOLUME XLII DECEMBER, 1910 NUMBER 12

PHOTOGRAPHING IN VENICE.

BY W. I. LINCOLN ADAMS.

With Illustrations by the Author.



THE two places in Europe which stand out in my memory most vividly, in connection with my photographic work there last year, are the picturesque little fishing port of Clovelly in West England, and Venice, the Bride of the Adriatic Sea.

I have already shown a few of my Clovelly pictures in THE PHOTOGRAPHIC TIMES; but have not as yet reproduced any of the photographs which I made on the Continent, with the exception of those which I took of the International Exhibition of Photography at Dresden, to illustrate my review of that notable show, for the readers of this magazine.

Venice is so full of picturesque subjects which the camera can adequately portray (all save the wonderful coloring of those glowing scenes), that it is a veritable paradise for the man with the camera.

It is, of course, true, as it is very natural, that probably no city of Europe has been more photographed or painted, and many of the pictures are, therefore, very familiar and, perhaps, rather conventional.

I photographed many of the usual subjects, such as the Grand Canal at different points of its winding course through the city. The bridge called "The Rialto," the Browning, the Byron, and Desdemona's house on the Grand Canal; the wonderful Santa Maria della Salute; the picturesque San Giorgio Maggiore, situated on the island of the same name; and of course, most of all, the exquisite Doges' Palace, the Oriental St. Mark's Cathedral, and the world famous "Bridge of Sighs."

But I tried to photograph these, and other scenes, in special lights, and under conditions, which would preserve the particular interest attaching to the originals. This should, of course, always be the aim; but unfortunately the haste of the photographer sometimes makes it impossible to choose the best and most appropriate conditions for making the exposure.



THE GRAND CANAL.

I studied the beautiful Bridge of Sighs for several days before I decided just when it would photograph to the best advantage; for I early selected it as my master subject in Venice. The frontispiece to this number is the final result. I photographed it on a golden afternoon in September, at about five o'clock, and I chose that hour because the light was then falling upon the sinister canal from the distance in front, lighting up the distant buildings in the extreme west, and again the immediate foreground where the two gondoliers appear. The Doges' Palace, on the left of the picture, is illuminated,



THE RIALTO.



A SIDE CANAL.



FEEDING THE PIGEONS AT ST. MARK'S.

as it should be, while the prison on the right is in appropriate gloom. The Bridge itself is sufficiently lighted by reflection from sky and water, and by the general illumination, to bring out in adequate detail its beautiful ornamentation. The result, as a whole, has been pleasantly spoken of by those who have seen it, in this country and abroad, and I hope it will be pleasing to the readers of THE PHOTOGRAPHIC TIMES. The picture as it here appears was slightly enlarged in order to conform more nearly to the size of our pages.

My pictures of the Palace of the Doges was made the same afternoon at a slightly earlier hour, and I was particularly pleased to obtain it in so clear-cut an image of the winged lion of San Marco, against the afternoon sky, as that is a characteristic and very beautiful landmark of Venice. The Bridge of Sighs connects the Doges' Palace with the Prison opposite as shown in that picture. A staircase descends from it to the Pozzi which is a series of gloomy dungeons, with a torture chamber and a place of execution. Criminal prisoners are still confined here. I have space but for one view of the ducal palace, showing only one of its beautiful facades; but every view of this exquisite example of ancient architecture is interesting and fascinating. It gives pleasure as a fine painting or a beautiful piece of sculpture does, and as no other building ever gave pleasure to me before.

The same may *almost* be said of the Byzantine Cathedral of San Marco; but here there is so much Oriental color, and ornamentation, that the eye is dazzled by such great magnificence. I cut off some of the basilica, and all of the sky, in order to show the piazza in the foreground with its multitudes of tame pigeons which always flock here to be petted and fed. The Piazza



THE DOGES' PALACE.

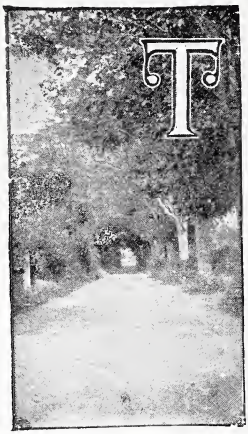
of St. Mark is really the heart of Venice. It is a large square, paved with trachyte and marble, five or six hundred feet long, where all congregate who wish to enjoy the fresh summer air and hear the daily concerts of the fine military band. By moonlight it is a strikingly impressive place in which to linger. One must be a true lover, in Venice, if no where else!

But what shall I say of the Grand Canal by moonlight? I present but a single view of it by day, (ah, if the camera could only reproduce its color and charm by night!) as it sweeps majestically around one of its magnificent curves, more than two hundred feet in breadth. It is the main artery of Venice, about two miles in length, and intersects the city like a huge S. It is crossed by three bridges, the splendid marble one of the Rialto being perhaps the most beautiful and famous. It crosses the canal by a single arch of seventy-four feet span.

The Grand Canal enters the spacious lagoons, and through them mingles with the blue waters of the Adriatic. One afternoon, our gondolier glided his graceful craft thence to the Lido. Here we walked upon the white shelving sands, bathed in the lovely waters of the sea; had tea in the Pavilion, while listening to the music there, and returned to the city just as the western sun was coloring the sky and water. Never have I seen such heavenly tints or such exquisite reflections. It was a City of Dreams, unreal in its beauty of form and color; and more lovely than any city I had ever beheld in my dreams.

A PHOTOGRAPHER OF JAPAN—ARNOLD GENTHE.

BY SIDNEY ALLAN.



THAT Japan is a land of poetry is evident to all who, seeking below the outward appearance of things Japanese as stray to this country, probe into the heart of them. The simple designs of flowers and birds that decorate our screens or porcelain ware, or illuminate with a few flashing touches the dainty folding fan, are oftentimes reminiscent of some vague poetical thought, of some pleasant emotion or happy inspiration.

But the real Japan, its temples and bridges, its cherry trees and ancient statuary, its mountains and picturesque population, is to most people but a sealed book, and the student of sights and scenes longs in vain for a magic key to unlock the treasures, the soft contours and subtler suggestiveness of her scenic beauty. The solitary instances of adequate artistic depiction—beyond examples of ordinary view photography, exquisite as they are at times—have only whetted our appetite for more, and the work of Dr. Arnold Genthe, of San Francisco, which we have now under view, is therefore especially welcome.



JAPANESE SHOP FRONT.



FUJI FROM HAKONE.



A JAPANESE MOTHER.

Direct products of snapshot photography, with a rare command of pictorial possibilities, Genthe has presented us a number of original prints, all of which are of interest and some of great beauty.

One thing that is very evident in these pictures is the manner in which the photographer has given free rein to his imagination in selecting his subject. For this type of photography there are rules prescribed by custom and long usage, fixed conventions which are held to be good enough to guide the camera worker, simply because they have served his predecessors for many years. He is supposed to confine himself to recognized formalities, and in a large number of instances he is not, it must be admitted, any too anxious to put himself to the trouble of seeking out new forms of expression.

For one thing, those people which may put his interpretations to practical usages, are quite disposed to be satisfied with the sort of work to which they are accustomed, and ask only that the work he gives them should be executed with sufficient skill. For another, the repetition of old ideas, with, perhaps, some slight modifications which will pass as new readings of the unfamiliar stories, is easier to manage and imposes no task upon his inventive capacities. Only the conscientious artist who finds pleasure in thinking out things for himself and rebels against stereotype modes of expression would exert himself to do for his own satisfaction what the general public does not specially demand of him.



STATUE—HAKONE ROAD.

Dr. Genthe undertook the trip as a recreation; he tramped and



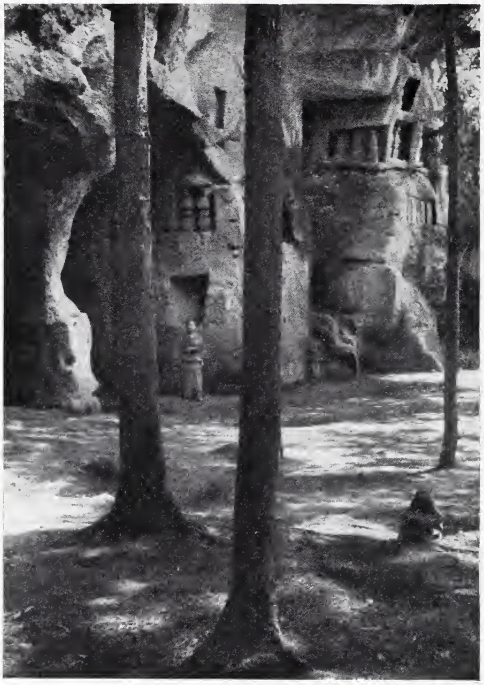
LITTLE NURSEMAID.

"jinrickisha'd" all over the islands. Many a mechanical or technical problem —caused partly by the climatic conditions and partly by unforeseen difficulties of travel in a foreign land—had to be overcome. But nowhere can he be said to have failed to show himself equal to the task which was calculated to test him severely, and his success is all the greater because it has been attained under conditions which might well have excused many deficiencies.

What is most remarkable in these pictures is that the most interesting qualities emanate from Genthe himself.

He is first of all a master of composition who seeks and finds in scenes, landscapes, or figure groups, special opportunities for carrying to completion a logical design. About the pattern of each of his pictures he greatly concerns himself; he adjusts lines and harmonizes forms by selecting the most favorable viewpoint, and he plans his light and dark grays with the closest consideration for its balance, not only of area but of degree. As a consequence his work has definitely the charm of suavity and repose; it bears the stamp of scholarly consideration and matured judgment, and there is in its restraint evidence that he has mastered the most perplexing of artistic problems, how to use his material to the best advantage.

A motive, which pictorially may be without any special significance, can become valuable by emphasizing certain natural subtleties of local values or



CAVE TEMPLE—NORTHERN JAPAN.

illumination which are in themselves worthy of being studied and recorded. And Genthe's intention is always to visualize a mood or sentiment, to present a scene which has impressed him in its entirety as being beautiful and photographable.

We recognize this characteristic particularly in his pictures of Japan. Here, one feels, is not only a faithful rendering of the scenes depicted, but an insight into the more subtle charms of their peculiar beauty. The series of Japan is, perhaps, the more interesting, partly because the artist was exploiting a country which has not hitherto been much interpreted by American amateurs, but principally because the softer and more subdued tones were more in harmony with his natural leaning towards "atmospheric" composition and he could be more entirely himself. One of the best pictures of the series is the one reproduced here, "Fuji from Hakone," a strong and simple composition, showing delightful freedom in the handling of forms, combined with rich and sober tones. Hardly less successful are his "Japanese Shop Front,"—a delightful study of Eastern physiognomies—and his Jigo statue, which well display the artist's facility of adding a human or sentimental interest to inanimate objects.

In most instances, however, he takes more pains to arrive at unity of effect than to tell a story or to illustrate an episode in which the people he photographs might be supposed to be concerned. His love of picturesqueness is the dominant factor in his art, and it influences him as much in his treatment as in his choice of subjects. He aims at recording the life he sees about him, but he aims also at recording it with its right sentiment, its right atmosphere, and above all with its true balance of essentials.



DECORATIVE STUDY.



PORTRAIT STUDY (HEAD AND HAND)

The pictorialism in which he believes is neither half-hearted nor one-sided; it influences every stage of his practice as nearly as it determines his point of view and controls the manner of his observation. Indeed not many photographers who depict figures in combination with landscapes strive so consistently to keep all parts of their pictures in strictly correct relation, and not many attain to such thorough mastery over subtleties of representation.

Genthe is as free from conventions of observation as he is from tricks of handling, and he allows no mannerism to cramp the freedom or to sap the vitality of his representation. Breadth and reticence are among the chief characteristics of his work, but they come from perfect adjustment of complex details, and from singularly skilful use of the material which nature makes available. He sees things in a big way, in a few large and impressive facts, but he is fully conscious of the small matters as well, and quite ready to give them the place that is due to them.

Concerning his powers as an executant there is this to be said, that he has a thorough command over the mechanism of his machine, that he is an expert in the process of bromide enlargement, and that he possesses a sense of values and tones that is quite unusual. His use of materials is always skilful and always free from trickery; he affects neither painter-like freedom nor minute



A JAPANESE FAMILY.

precision of handling; his prints lack finish but they are executed in a simple, broad and direct fashion, with a touch that is flexible and full of meaning. His technique is that of the ideal recorder, the photographic illustrator *par excellence,* who knows what he wants to do and how it should be done, and who is so far sure of himself that he has no desire to imitate the executive devices of anyone else. He photographs, in a word, with an individuality that is much to be commended in the present day, when pictorialists are far too apt to follow fashions and to work in the manner introduced by this or that school.

As an instance of the sensitiveness of his line and space composition, his "Fuji from Hakone," and "Cave Temple, Northern Japan," are well worth studying; and as an illustration of the sincere appreciation of form and graceful contours his "Japanese Family" and "Little Nursemaid," are not less deserving of consideration.

Some of the prints of his "Japanese Series" have made their appearance in public from time to time in magazines and at various exhibitions, in London, Dresden, and the Secession, but the number of works thus exhibited are few compared with the entire number he executed. The examples now reproduced have been selected from a large accumulation with the idea of showing his versatility and various styles of interpretation.

SUNDRY NOTES.

BY REV. F. C. LAMBERT, M.A., F.R.P.S.



THE two chief remedial processes of intensification are always more or less present in the practical photographer's mind in a subconscious kind of way, so that anything which tends to aid in these directions is usually regarded as worth knowing. This is my text and reason for inviting the reader's attention to what I half hesitatingly may call a new and simple process of intensification. The process, however, bears a family resemblance to two or three other silver methods so that in essence the process is chiefly a matter of simplified procedure rather than novelty of method or principle.

The following procedure reduces the process to its simplest form. Take a twenty ounce clean bottle, put into it one hundred grains of silver nitrate, and add about two ounces of distilled or filtered rain water. Failing these we *may* use well or tap water, but in this case the water to be used should have added to it a few drops of silver nitrate solution well stirred and any cloudy or milky precipitate allowed to settle down and the clear fluid poured off and used. In a graduate put fifty grains of ammonium sulphocyanide and a couple of ounces of distilled water. Then add this solution to the silver solution in the bottle. Shake the bottle and contents thoroughly; allow the white precipitate to settle down, and pour off as much of the supernatant fluid as possible without wasting any of the white precipitate (of silver sulphocyanide). Fill up the bottle with water, shake it again, allow the precipitate to fall—pour off again and finally fill up the bottle to the twenty ounce mark. This now constitutes our "stock solution."

To use it for intensification proceed as follows: First shake the stock bottle thoroughly and then *as quickly as possible* pour out one ounce of the milky solution into a graduate. Now take a glass rod with a flattened end—previously described in my notes—throw into the graduate two or three crystals of hypo about the size of wheat grains, or less, crush them with the flattened end of the glass rod and stir thoroughly. The mixture will now begin to clear owing to the dissolved hypo dissolving in turn the white silver salt. Now go slow, adding one small crystal at a time and crushing and stirring all the time. Our object is to add *just and only just* enough hypo to dissolve, or very nearly dissolve, the precipitate and give us a mixture which permits us to see the flattened end of the glass rod as we look down upon and

into the graduate. If this stands on a piece of black paper or cloth we shall see the action of the hypo crystals the more easily. Having got the mixture very nearly clear we pour it over the quarter-plate negative to be intensified and give it a couple of minutes or so to penetrate the gelatine film. Then return the fluid to the graduate and add to it *about* a dram of the paramidophenol developing solution that I mentioned in one of my previous notes and then return the mixture to the plate and rock the dish patiently and quietly. This developer is slow to begin and full five minutes may elapse before any result is visible, but when the action does set in the negative goes on steadily if slowly gaining strength. Moreover, this intensification action is somewhat more effective in the printing frame than one would imagine by merely looking through the negative in its wet state. The two points to bear in mind are first that we aim to add just enough hypo to dissolve the white silver salt, next we add just enough paramidophenol to start slow action. If too much developer be added we shall get a muddy mixture, useless for our purpose. Therefore, it is wiser to begin by adding say one-half dram of the developer, allow a couple of minutes or so and then add another ten minims, and so on until one finds just a suspicion of cloudiness appearing in the mixture. At this point one should cease adding developer. If by error of judgment one has added too much developer the best thing to do is to add another small crystal of hypo. The points about this developer are that it is not a double process of bleaching and darkening, but goes straight to work adding silver to silver. It can be stopped at any moment when the plate merely requires well washing. It does not stain or soften the gelatine. The stock solution keeps well so far as my experience goes, but one must confess that it is a somewhat slow process and *may* take ten to fifteen minutes. I fancy that it works a little quicker if applied to the negative before it has been dried. Another point also of convenience is that there is no necessity for prolonged washing after fixing before applying it, but if the plate is not fairly well washed the time seems to be increased. I have tried the effect of various additions, viz.: bromide, ammonia, but find no advantage whatever. In case the reader is not able to put his hand on the paramidophenol developer formula I may quote the label which is on my bottle. "Potas. Metabisulphite, 6 drams; water to 3 ounces. Paramidophenol, 1 dram; dissolve 3 drams caustic soda in ½ ounce water." The metabisulphite is dissolved in warm water then the paramidophenol added. Then the caustic soda solution is added a few drops at a time with constant stirring until the precipitate first formed is just dissolved. For use as a developer use one fluid dram of this mixture added to one ounce of water for a quarter-plate. Bromide may be added where overexposure is known to be existent but for reasonably correct exposure no bromide is required.

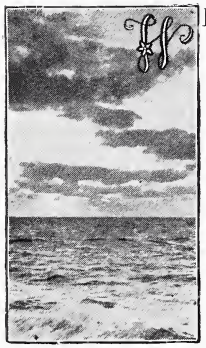
Having handled at one time or another over a hundred forms of hand camera, and having inspected as critic or judge a good many thousand hand camera prints, I would say right here that one of, if not the chief, need of the moment, is an efficient lens shade. At present the craze is all for lightness,

smallness, compactness, and consequently anything like an efficient lens hood is as extinct as the dodo, with the result that under-exposure, halation, and fog from sky glare about equally share the causation of the failures, regarded from the technical standpoint. I have mentioned the pressing need of an efficient sky shade to some of our manufacturing firms, with the usual answer, "We are not asked for it." Of course not—few people have brains enough to ask for a thing of whose nature and importance they are in ignorance—but I am quite satisfied that if the right thing could be marketed at anything like a reasonable price every camera user who once tried it would buy the thing right away. Our manufacturers for the most part remind one of the man who would not venture into the water until he could swim instead of anticipating a want. For this reason I mention this subject here with the hope that some enterprising American inventor will put his thinking cap on and give us what thousands of workers are wanting badly, if only they had the matter put before them.

The object of the apparatus is to cut off all light from the plate which does not come directly from the object being photographed. Therefore the term sky shade is not satisfactory as extraneous light may come from the side and bottom of the picture as well as the sky. Many snow pictures are spoiled by sky light reflected by a foreground patch of snow. Water pools in the near foreground also are accountable for some failures. The apparatus must be of two forms to suit those who would attach it to the lens front or to the front of a hand or stand camera. It must *easily* be fixable and detachable so as to go in the pocket when the camera is of such form that it must be removed before the camera can be closed. The front opening of the lens shade must be rectangular, not circular, and of such proportions as will agree fairly well with the popular one quarter plate *i.e.,* in the proportion of four to three. The *distance* between the lens and the rectangular opening of the shade must be alterable so as to be adjusted when different lenses are in use or when the same lens is working at different distances from the plate. The interior of the shade must be of a black, non-reflecting surface, such as velvet or cloth. It is not sufficiently recognized by both landcapists and portraitists that every ray of light which enters the lens and does *not* go straight along to the plate to form the image is doing harm somewhere for it is falling on some part of the inside of the camera and being reflected or scattered and so doing its little bit towards fogging the plate. There in no such thing in existence as a camera bellows that does not reflect light. The true dead black material yet remains to be discovered. It is sometimes thought that diaphragms of blackened card inside the camera are a perfect cure against internal reflection. They are a valuable help no doubt, but still they are far from being a perfect cure. A moment's thought will show the reader that any lens with a circular hood and no lens shade must admit some light which cannot go to form the image unless the plate or picture at any rate be circular. The circular hood which "covers" any rectangular plate must also admit four lunettes of light which do not go to form the picture and these mean fogging light. Certain.

THE VALUE OF A RAY FILTER.

BY WILLIAM S. DAVIS.



WHILE "ray filters" or "color screens" are far more generally employed by amateurs now than they were a few years ago, there are still many who do not fully appreciate the value of one in their photographic work, and some who do employ a ray-filter for special subjects might use it more frequently to advantage.

For the benefit of beginners who may not know just what a "ray-filter" is, or what effect it has upon the plate, it might be well to say that a color screen, or "ray-filter" as it is now generally called, usually consists of two pieces of optically flat glass cemented together with a yellow film between, or in the case of a liquid ray-filter the glasses are separated by a ring of glass, making a cell, which is filled with a solution of potassium bichromate, the depth of yellow being regulated by varying the strength of the solution. Most of the screens now on the market are made to slip over the front of the lens in a convenient manner. The object of a yellow screen is to prevent the more actinic colors, such as blue and violet, from acting too strongly upon the plate, and this is accomplished by the yellow of the screen converting these colors into the less actinic greens and grays, in that way allowing one to expose for the reds and yellows which may be in the scene without over-exposing on the other



AFTER THE STORM.



AN ICE BOUND SHORE.

colors. For very exact work the depth of color of the screen is adjusted to suit the plate, but for ordinary use such care is not required, as any good screen which will increase the exposure three or four times when used with medium or rapid color-sensitive plates will give satisfactory results.

It is always better to use the "Ortho" or "Iso" grades of plates in connection with a screen, as these being more sensitive to the warm colors not only permit of shorter exposures than ordinary plates of same speed with the screen, but by their use one can obtain more satisfactory color values in a landscape and also obtain clouds on the same plate without losing detail in the foreground. If the subject is white clouds on a blue sky, or a snow scene without dark objects near by, a plain plate can be used with good results, by giving about twice the exposure necessary with color-sensitive plates.

Now regarding the use of the ray-filter, there are few subjects where it may not be used to advantage if the subject allows the necessary exposure being given, which is not always as great as many think. I have secured fully exposed negatives of open landscapes on a clear summer day on Inst. Iso. plates and a "three times" color screen with one-half second exposure, using stop f11 to 16 in the lens, and of course with a larger stop the exposure is correspondingly reduced. But to return to the subject, a filter may be used with advantage on summer landscapes, especially where a considerable amount of sky is included even though no clouds are present; in snow scenes to preserve the delicate detail and bluish shadows on the snow, or on any subject with strong contrasts, as when dark objects are seen against a bright sky, while to secure

delicate clouds it is indispensable. Brightly colored flowers, paintings, and in fact any subject containing both cool and warm colors require the use of a filter to render properly in monochrome.

As an example of the value of a ray-filter in winter work I would call attention to the accompanying illustrations, which were made several years ago on the Long Island Sound shore on a February afternoon under similar conditions. "An Ice Bound Shore," received five seconds exposure with stop *f*32 in the lens. Stanley plate. A bichromate liquid ray-filter was used on the lens. "After the Storm," was taken without a ray-filter, but with the same brand of plate and size lens stop. The superiority of "An Ice Bound Shore," in general brilliancy, especially in contrast between ice and sky, is, I think, sufficient proof of the benefit derived from using a ray-filter for such subjects.



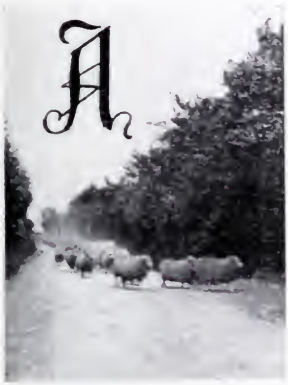
FROST AND SNOW. *W. E. Bertling.*

WHAT PHOTOGRAPHERS MAY LEARN FROM THE OLD AND NEW MASTERS.

BY SIDNEY ALLAN.

PAPER IV.

On Drapery.

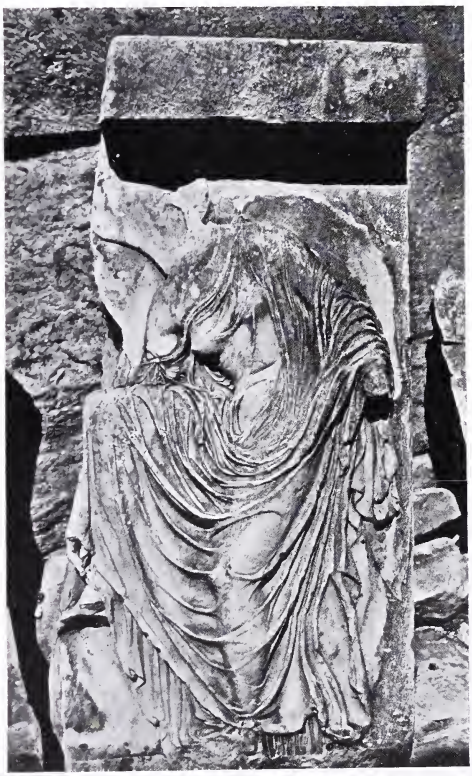


CAREFUL distribution of folds is possible only in garments that hang loosely. Costume periods where tight-fitting gowns prevailed did not know its beauty and decorative possibilities.

The modern tailormade dress is deprived almost entirely of drapery effects. Dressing gowns, opera cloaks, and voluminous cape coats afford but few opportunities. Even the woman's skirt does not lend itself readily to any decorative purposes, only when it has a train or is very full in the back it may produce with skilful manipulation a few interesting folds as in Fig. 14.

Drapery effects, however, are much in demand, and there is hardly one photographer who does not one time or another attempt a study in drapery.

The arrangement of drapery almost amounts to a science. At least it did with many artists, particularly so in Grecian sculpture. The fragments of figures from the frieze of Parthenon, now at the National Museum in London, Figs. 1 and 2, represent to many the best that has ever been accomplished in the art of drapery. It envelops the body and yet clearly shows the beauty of its forms. The lines have the tendency of either being short curves, running parallel to each other or long almost straight lines with a curve towards one of the (generally the lower) ends. Of course there is also an abundance of intersections and minor undulations, and the way they are made to play, and interfere with



FRIEZE OF PARTHENON. **(Fig. 1)** *Greek Sculpture.*



FRIEZE OF THE PARTHENON. Greek Sculpture. (Fig. 2.)

each other, always in due obedience to the main lines, reveals an ingenuity and subtlety of taste that has never been excelled.

Quite different in the handling of drapery were the painters of the Middle Ages. With them it was drapery for drapery's sake, and not the means to decorate the human body in such a way as to bring out the beauty of each separate limb. Moral scruples forced them to hide the human form, viz.: Fig.. 7 and the lines of their drapery are bulky and angular. One of the most typical examples is Durer's "St Mark and St. Paul," Fig. 3. The folds look almost as if they were carved out of wood. They are apt to radiate in heavy straight or zigzag lines from one point, as the elbow of St. Paul. In Guido Reni's "Penitent Magdalen," we see bold animated lines, all issuing forth from a center below the folded hands, and if we analyze these lines into parts we notice that they are all angular in character. One peculiarity of this mediæval style of drapery is that it produces larger and more decided planes than the Greek. This permits of greater play of light and shadows, absolutely independent of the human form underneath.

Some of the painters, as for instance Veronese in his "Vision of St. Helen," allowed the main forms of the body to be seen, and utilized them to determine an easily comprehensible flow of drapery. The effect is a richer one and the curves all assume a circular or elliptical tendency, and are drawn in a less pronounced way. They melt as it were into the fabric.

Fig. 6, by Moretto, a Venetian painter, is a noteworthy example of the more rigid style. It shows what can be done with a variety of straight lines. You will notice that only at the edges of the vestment they become undulating. A striking feature is also the triangular plane to the left. It is characteristic



JAPANESE DESIGN. (Fig. 4.) *Ho-Kusai.*



VISION OF ST. HELEN. *Veronese.*
(Fig. 8.)



ST. MARK AND ST. PAUL.
(Fig. 3.) *Durer.*

of all good drapery. The Greek sculptors were fond of using it, although generally on a smaller scale and in a way that a number of triangles overlapped each other, Fig. 2.

Whenever you arrange drapery try to get as many triangles in it as possible. This is a golden rule. It will always prove effective. The headgear in Fig. 5, by the Dutch painter Van der Weyde, is built up on that principle. Also notice how many triangular shapes there are in Figs. 7, 8, and 15. Another rule that must be followed is to select for each arrangement the most favorable starting point (or starting points) from which all main lines should proceed. To compose with one center as Fig. 7, is a very difficult proposition. In Fig. 6 there are at least four; two at the lower edge of the veil, one under the forearm to the left, and another under the elbow. Besides there are the parallel vertical lines of the undervestment and the flowing effect of the scarf. In Fig. 8 there is a controlling point at each angle, at the knees, at the foot, the hand resting in the lap, and the elbow.

Exceedingly interesting is also the Japanese conception of drapery as shown in Fig. 4, a brush drawing by Hokusai. The line system of the Japanese artist seems to be more varied, it is a combination of all the various lines that we have become acquainted with. As even the Japanese paintings show very



PENITENT MAGDALEN. (Fig. 7.) *Guido Reni.*



AGE OF INNOCENCE. (Fig. 0.) *Gainsborough.*



THE VIRGIN STAYING THE PLAGUE AT BRESCIA. *Moretto.* (Fig. 6.)



PORTRAIT OF HIS WIFE. *Van der Weyde.* (Fig. 5.)



LESBIA. (Fig. 12.) *Bertrand.*



LETTY LIND. (Fig. 13.) *Photo.*

little shading, it is rather difficult to apply their line work to photographic compositions. The effect of a line by itself is entirely different than when surrounded by modeled surfaces.

The modern artist has been unable to compete with his predecessors. With the passing of the Renaissance, drapery effects become scarcer and scarcer in the everyday costume of the ordinary people. The empire gown was the only exception and did not furnish a substitute, as it clung to the body despite being loose.

When we try our skill at drapery, we have to force ourselves to it, *i.e.*, we have to employ artifice to carry it out. We are not used to wearing drapery ourselves, have not made a special study of any particular period (as for instance Alma Tadema), and find it difficult to get a model that has the slightest idea about it. She may possess natural grace but that is not sufficient. Even actresses of reputation, used to play in the classic repertory, seem to neglect this part of their make-up. The ordinary flashlight of a Greek or Roman play is apt to reveal figures that are hopeless in their awkwardness. Ridiculous perhaps would be a better word. I have seen few actresses that could manage drapery. At this moment I remember particularly Mary Anderson as Hermione and Ellen Terry as Perdita. Mary Anderson made a thorough and



FIRST WHISPER OF LOVE. *Alma Tadema.*
(Fig. 10.)

most patient study of Greek costume, so that she could control its intricate lines and folds in every attitude and movement. And Ellen Terry, once the wife of the English painter Watts, had grown up in a Pre-Raphaelite atmosphere that made it second nature to wear costumes that demand elaborate drapery.

The trouble is that drapery as we know it from the contemplation of works of art is an impossibility in real life. In sculpture and painting it is idealized, the smallest detail is weighed, carefully, thoughtfully out and studied by numerous experiments, and continually changed until all parts balance each other. A figure draped with such consummate skill like Moretto's Virgin can not be photographed from any living model. Much less when the figure is in motion as in Elihu Vedder's "Cumaean Sybil," Fig. 12. There is always something imperfect about a photograph of a draped model. It does not look quite right, as if she had never been used to wearing anything else. It is not convincing, it lacks naturalness. Letty Lind, the English dancer, was merely a graceful woman and her Greek dances were the music of motion,," but the photographs of her, of which we produce one, Fig. 13, show how limited photographic expression is in this respect. The drapery is not real enough, it is merely a modification of the dress of a Greek dancer. Though simple and beautiful in detail, there is no distinct idea or composition to it.



THE TREACHERY OF ORTRUD. *J. B. Herzog*
(Fig. 14.)

The average photographer, I fear, is greatly handicapped in this fascinating but extremely difficult branch of art expression. The simpler his efforts will be, the more æsthetic and convincing the result will be. Effects like 7 and 8 need the skill of a great painter, while there is no reason that pictures like Figs. 9 and 11 should not be reproducible by photography. But even they need infinite care. How gracefully the lines flow in Gainsborough's "Age of Innocence." There is not a single point that jars. Everything is harmonious.



REPOSE. (Fig. 15.) *Manet.*

Fig. 11 represents a more easy task. It is a good example for beginners. The lines are simple and easy to control. They depend not so much on the pose of the model (which is a simple and quiet one) as on your skill. Try some scheme similar to this with a simple pliable fabric (thin flannel for instance) and if you succeed, venture forth on more difficult problems. But if you attempt classic drapery, be sure that you have it specially



CUMAEAN SIBYL. (Fig. 12) *Elihu Vedder.*

made and of the right size and cut. The Greek mantle that was worn over the tunic had the shape of an oval 12 x 18 feet, coming to a point at the narrower ends.

The same can hardly be said of T. Benedict Herzog's photographic composition, "The Treachery of Ortrud." With all due respect to his phenomenal talent for arranging drapery, it is too much of a jumble. There is beauty and poetry of line, but no great line idea dominating it. It is perhaps a matter of taste whether we prefer confusion or precision of line. Herzog's work is the most remarkable that has ever been done in the photography of drapery but it has its limitations. It is the result of accidental inspiration rather than the result of one big idea like the Moretto or Veronese pictures.

In drapery, everything depends on line, in clearly defined lines that flow freely, that do not obscure the form and yet do not show it too freely. There must be a few deep, decided lines that divide the planes into agreeable shapes, the remainder must be broken and produce numerous small planes without becoming confused. The leading lines must have a bold sweep to them, and the longer they are the better. All the others should be subordinated to them. They should never interfere with the lines that indicate the shape of the gown or the silhouette of the form underneath.

THE MOST SATISFACTORY CAMERA FOR THE AMATEUR.

BY R. M. BARNES.



THIS article is written by a plain amateur, and gives nothing but plain and simple advice to other amateurs in order to warn them against the annoyance he had to endure in selecting a good all-round camera.

Photography has now advanced so far that there is at least one kind of camera that can be used in any kind of work that you will do with it.

In the first place, consider carefully under what conditions you and the camera will be placed, and the situation, but the great problem is to find a single camera that will prove satisfactory in the greatest variety of circumstances.

I, personally, have used (in order named) first: a small box camera, size 3¼ x 5½, with an ordinary rectilinear lens; then a high grade instrument with a reflecting mirror, an anastigmat lens, and a focal plane shutter; and, finally, after carrying this camera on several trips and finding that its bulk and weight made it a piece of baggage in itself, I returned to the more convenient size of folding camera, with focal plane shutter and anastigmat lens, but lacking the mirror.

While I may be a little prejudiced, I have never had any use for the plate camera. The trouble of lugging a dozen plates around, the occasional annoy-

ance of having a valuable negative cracked or broken, and the bother of changing them around when in a hurry has never appealed to me.

Of all these cameras, the last one has suited me the best. The first two were inadequate for high speed work. The third was undoubtedly the best instrument of all, the reflecting mirror having a distinct advantage over an ordinary finder, and my experience leads me to think that for the ordinary amateur this advantage is more than counterbalanced by the extra weight and size it gives to the camera. The last one I found small, light, handy, and doing all kinds of work equally well.

A great many people, far more experienced than myself, claim that a small folding camera with an anastigmat lens and a fast shutter is more serviceable for amateurs, as they do not do very difficult and heavy work. This is not entirely correct. It is foolish to suppose that an amateur will not meet occasional situations where the speed of the smaller shutters is not sufficient to produce a good picture. A great many times when looking through the bellows of the larger camera, or the finder of the small one, I have been mighty glad to have a focal plane shutter at hand, ready to slide. Of course as stated above, it all depends upon what you are going to do with it.

If you are traveling in foreign countries where you will be taking nothing but street scenes and don't need a high grade equipment, by all means get one of the regular small folding pocket cameras. Likewise, if you are going to do a great deal of speed work, as in ball games, racing, etc., the larger camera has no equal—but granting that you want to do both light and heavy work, and will use it under all kinds of conditions, there is no style camera as good as the one described above.



A HERMIT'S DOMICILE. *Jas. R. Iglick.*

Editorial Notes



MAY the old, glad spirit of Christmas grip us again as in our childhood days; to renew our youth and to set our hearts aglow with the old-time spirit of joy, joy, and still more joy. May health and prosperity attend us and may the gladness of living increase and spill over into the lives of those about us, far into the New Year.

Or, in other words:

Ho! for the old-time holiday glee,
The Santa Claus myth and the joy;
The well-filled stocking, the Christmas tree,
And pleasures without alloy.
Long have they made this old world gay;
May they do it again for us to-day
And fill our lives with a wholesome cheer
To last far into the coming year.

WITH this number of THE PHOTOGRAPHIC TIMES we complete the forty-second volume. We have made considerable improvement in the magazine during the past twelve months, increasing the amount of reading matter, as well as the number of illustrations; and, as we believe, improving the quality of both reading matter and pictures, as well. As a natural result of our efforts to make THE PHOTOGRAPHIC TIMES more valuable, the subscription list has swelled, in a gratifying manner, during the past year, and the advertising pages have correspondingly expanded. We shall continue our endeavors to improve the magazine during 1911, and have already completed arrangements for next year which we think will meet with the approval of our readers. The valuable series of papers, "What Photographers May Learn from Old and New Masters," by Sadakichi Hartmann, will be continued next year, and we have also arranged with Mr. Hartmann for two or three extra special articles on art subjects. Mr. W. I. Lincoln Adams, Editor-in-Chief of our publication, will contribute a number of special articles with his own illustrations. Our foreign correspondence, by the Rev. F. C. Lambert, has become so popular a feature with our readers, that we have arranged to continue this correspondence during 1911. We shall also print a frequent

article from our foreign contributor and editorial writer, Professor G. Watmough Webster. In addition to these regular contributors, we have arranged for illustrated articles by C. H. Claudy, W. S. Davis, Dr. R. W. Shufeldt, and others equally well-known. Our magazine will continue to be made up entirely of original matter, and pictures that have never before been published. The only reprinted matter is the Monthly Foreign Digest, which, we have reason to believe, our readers find very valuable. The departments devoted to Discoveries, Among the Camera Clubs, Photographic Reviews, Items of Interest, and Trade Notes, will be continued; and we shall continue to exercise a careful scrutiny over the advertising pages, admitting nothing that is not exactly as it is represented, and conducting our magazine, as heretofore, as an entirely independent publication, devoted solely to the interests of pictorial and scientific photography.

NEXT month, THE PHOTOGRAPHIC TIMES will appear on the first of the month, instead of about the fifteenth, as heretofore. This will necessitate our advertisers and contributors sending in their copy about two weeks earlier, in order to insure insertion in the following month's issue; as we shall have to close our forms, of course, that much earlier in order to allow time for printing our increasing editions. We trust that the earlier date of issue will meet with the approval of our readers, as it seems to us to be another step in the steady advance which our magazine is making.

OUR cover illustration this month is a charming child picture by an amateur friend, Mr. Willard G. Moore, of Frankford, Philadelphia, Pa., entitled, "A Youthful Dreamer." The expression of the subject well portrays the title of the picture, and is an excellent example of artistic merit, and shows what our amateur friends can do when they put sufficient thought and care into their work.



'TIS NOT ALWAYS SUMMER IN NEW ORLEANS. *H. C. Delery.*



THE RIVER. *E. Godry.*

WE TAKE pleasure in presenting our readers with another example of Mons. E. Godry's photographic work. The picture entitled, "The River," which we here reproduce, was made by M. Godry on his estate at Lanthueil par Creully, in Calvados, France, and like the pictures which we published of his some time ago, is both interesting and artistic.

A NOTABLE exhibition of pictorial photography was held at the Albright Art Gallery, in Buffalo, last month, under the auspices of the Photo-Secession, of New York, a group of advanced workers in photography.

There were about six hundred prints on exhibition in all, of which nearly four hundred were by Americans. The American examples were superior in portraiture, according to our special representative at the Exhibition; but the English and German photographers were ahead of us in their landscapes and genre pictures. A notable feature of the Exhibition was the work of Daniel Octavius Hill, a Scotch painter, who made excellent portraits in the Daguerreotype period, about the middle of the last century. His pictures were the only historical feature of the Exhibition. It was interesting to note that there is a decided tendency back to the "straight" photography, as it is called, in contra-distinction to the work of those men who manipulate the negative by hand, and sometimes also the print, which, of course, is not photography at all. There were fewer "freak pictures" in this exhibition than in some of the previous shows by the Photo-Secessionists; and, on the whole, the Exhibition was one of which all those who are interested in photography may justly be proud.



Monthly Foreign Digest

TRANSLATED BY HENRY F. RAESS.

A BIT OF HISTORY.

Monsieur J. Dumas, the famous French chemist, speaking before the Société d'Encouragement Pour l'Industrie Nationale, in 1864, said that one day a woman, the wife of a poor painter, called on him to ask his advice, saying her husband was on the point of losing his reason. She continued to say that he had abandoned his art work and was busy with fruitless chemical investigations. "He is now attempting to fix pictures on polished metal plates," she said. "He sold our effects to obtain chemicals and to have apparatus built." Dumas replied: "I do not see what I can do for you or how I can assist you." The wife explained that she thought he, being one of the greatest of chemists, through the power of his authority could convince her husband of the uselessness of his experiments. Dumas went the next day and visited the painter. The result was quite different from what the good wife had expected, for after a short conference Dumas told him to continue his tests and if means were wanting to apply to him; he also gave him access to his laboratory and advised him along chemical lines. This happened in 1824. The painter was Louis Daguerre, who fifteen years later succeeded in fixing pictures on metal plates and gave the world the "Daguerreotype." No doubt the help obtained from Dumas went far toward bringing about the result, as Daguerre was not versed in chemistry. —*Photographische Rundschau*, Vol 20, No. 13.

* * *

SNAPSHOTS ON AUTOCHROME PLATE.

BY CH. SIMMEN.

Since the introduction of the Autochrome plates I have mentioned their rather low color sensitiveness, which necessitates the use of a comparatively deep colored compensation filter. I thought by an additional sensitizing it would be possible to raise the general sensitiveness and thereby shorten the exposure and at the same time extend the color value more towards the infra-red, for the eye can see wave lengths of 6,700, which the Autochrome hardly reaches. I treated a series of the new sensitizers in various combination. The tests were difficult, as the following conditions had to be fulfilled:

First—Not to change the color value.

Second—To make and adjust a special filter.

Third—To avoid changing the preparation of the plate.

Fourth—To obtain clear plates free from spots.

After numerous trials I used the three well-known sensitizers, Pinaverdol, Pinacyanol, and Pinachrome mixed in certain proportions. Pinachrome cannot be used alone, as it is difficult to balance the extreme from yellow to violet. Plates sensitized with it show yellowish green with violet shadows. The latter could be corrected with a green-blue filter, but it would increase the exposure. Pinaverdol and Pinacyanol exhibit the opposite fault, for they give a poor rendering of yellow and violet and consequently they equalize each other. Although other commercial coloring matters may be used, the above mentioned give the greatest speed with increased color sensitiveness. The only real difficulty is the proper amounts of coloring matter to use, as it is impossible to give a mixed formula, for properties of Pinacyanol differ.

In one case I used eight parts of the first and one part of the second and at another

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time seven parts of the first and four of the second. It is indispensable that in the beginning tests should be made, as for instance one part of Pinacyanol and three parts Pinaverdol. If the green predominates, use more Pinacyanol and if red, increase the amount of Pinaverdol. The balance between the green and orange is obtained when to a part of the bath a portion of Pinachrome solution, 1-1,000 is added. An aqueous solution is not suitable, as the plates do not keep well and are covered with numerous spots. The best bath is one diluted with alcohol of 30°. This has no injurious effect on the varnish of the plates. The bath is made slightly alkaline through the addition of 1 c.c. (20 minims) of ammonium hydroxide 22° per litre (33 ozs.). The sensitizing solution has the following composition:

English.		Metric.
22 ozs.	Distilled water	660 c.c.
11 ozs.	Alcohol 90°	330 c.c.
20 min.	Ammonium hydroxide 22°	1 c.c.
⅔ oz.	Coloring matter sol. 1-1,000	20 c.c.

The above solution, in filled bottles, will keep for a long time in a darkroom. Every time the solution is used over again there should be added 0.5 c.c. (10 minims) of color solution, 0.5 c.c. (10 minims) ammoniacal distilled water 1-100, and several c.c. (½ to 1 dram) of alcohol of 30° the whole to measure 100 c.c. (3⅓ ozs.). After using, the solution should be filtered through a tuft of cotton. Slight variations in the above amounts are without influence on the results. Cleanliness and freedom from dust are most important. The dusted plates are placed for exactly five minutes in the solution, the temperature of which must not exceed 20° C. (68° F.) as above this the film easily frills. The superfluous moisture should be well removed, as otherwise violet spots result. Neutral, fibre-free blotting paper is best adapted for the preliminary drying. The final drying requires no special precaution except that it must be done in absolute darkness. Plates prepared according to the above method possess an extended color sensitiveness ranging from 5,350, 5,750, and 6,300. The balance among the colors is obtained through the sensitizers; the duty of the compensaiton filter is only to repress the invisible ultra-violet rays. Filter consists of:

3⅓ ozs.	Distilled water	100 c.c.
2½ drams	Soft gelatine	10.0 gms.
20 minims	Ammonium hydroxide	1 c.c.
4 minims	Glycerine	0.2 c.c.
3 grains	Aesculin	0.20 gm.

Two glass plates are covered with the above solution. For every four square c.m. 1 c.m. (2-5 inch) use 1 c.c. (20 minims) of the solution. The two plates are fastened together, face to face. The addition of ammonium hydroxide and glycerine is not absolutely necessary. I have been using the additionally sensitized almost exclusively for the past three years. the results show an exact color reproduction and the plates are very uniform in their sensitiveness. The plates are eight times more sensitive and permit of an exposure in good light at F. 5.0 of 1-50 second and when cloudy 1-10 second. These exposures are sufficiently short for moving objects.

—*Bulletin de la Société Francaise de Photographic*, No. 8.

—*Photographische Mitteilungen*, No. 19, 1910.

* * *

DEVELOPING AND FIXING IN ONE SOLUTION, BY CREMIER.

Developing and fixing in one solution is not altogether new as some years ago a solution containing pyrocatechin was proposed. The author instead uses Amidol (diamidophenol).

English.		Metric
3⅓ ozs.	Water	100 c.c.
15 grains	Amidol	1.0 gm.
2½ drams	Sodium sulphite, dry	10.0 gms.
⅓ oz.	Hypo 20 per cent sol.	10 c.c.

The image appears in about thirty seconds, in fifteen minutes the plate is developed and fixed. If the solution develops too rapidly a few drops of a sodium bisulphite solution will retard it. The process is especially good in cases of slight over-exposure.—*Apollo*, Vol. 16, No. 366.

If you have a friend interested in photography, who is not a subscriber, have us send a sample. We will be pleased to do so.

Among the Camera Clubs

[Officials and other members of Camera Clubs are cordially invited to contribute to this department items of interest concerning their clubs.—The Editors.]

PHOTOGRAPHERS ASSOCIATION OF AMERICA.

At the National Convention, held in Milwaukee last July the following petition which is now being distributed was adopted:

To the Honorable Mayor and Board of Aldermen of the Common Council of the City of.....

GREETING:

The Professional Photographers of the United States and Canada, in convention assembled, hereby petition your Honorable body, to pass an ordinance placing a license upon all itinerant, transient, and non-tax-paying photographs and picture agents; thus creating a revenue for your city, and at the same time protecting your home photographers, who are taxpayers, from ruinous and demoralizing competition.

THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA.

To the Honorable Mayor and Common Council of the City of.....

GENTLEMEN:

The above meets with our hearty approval, and it is our earnest desire that an ordinance governing same be passed.

PHOTOGRAPHERS OF THE CITY OF

.....

These petitions upon request to Treasurer L. A. Dozer, will be mailed to any member of the P. A. of A. whose dues are paid for 1910; or to any member in good standing in any of the affiliated associations. If an applicant is not a member of the Photographers' Association of America, but a member in good standing in any of the affiliated societies, a receipt from his state treasurer for 1910 dues should accompany the request. Receipt will be returned with petition.

Those receiving petitions are to circulate them and secure the signatures of as many local photographers as possible and then present them to the city council for action.

ILLINOIS COLLEGE OF PHOTOGRAPHY, EFFINGHAM, ILL.

Mr. Harry M. Fell and his all-star company of experts, comprising the Eastman School of Photography, of national fame, held their third annual session in Engraving Hall on the 15th, 16th, and 17th, and every minute of their valuable instruction was appreciated by a large and attentive audience of students.

We were pleased to welcome back to the college the past month. Mr. C. A. Frederiksen, of 1908, Miss Alma Anderson, of 1908, and Mr. K. Ise, who have returned for post-graduate and review work.

Among the enrollments for last month were two more foreign countries, Mr. Encho Mandeff, of Bulgaria, and Mr. H. J. Hamada, of Japan.

About fifty of the students took advantage of an excursion on the 20th ult. and spent the day in St. Louis seeing the dry-plate factories, large studios, engraving plants and other sights of interest to students. They also enjoyed the rare experience of being in a mild wreck on the Pennsylvania railroad on the homeward trip.

The College Camera Club enlivened itself with a contest and oyster supper on the 3rd, and the honors in the portrait contest were awarded to Mr. Kern, Miss Huebner, and Mr. Hartwell, in the order named.

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Items of Interest

SOFT PRINTS FROM HARD NEGATIVES.

The monthly circular for October contains the report of an important meeting of the Adelaide Camera Club (Australia), at which Mr. John Sterry, F.R.P.S., gave full details of his process for producing soft contrast prints from hard contrast negatives. The process is as follows: Take 1 ounce of potassium bichromate and add water to make a total of 10 ounces. To this add 1 drachm of liquid ammonia (.880). This constitutes our "stock solution," and will keep indefinitely. For bromide papers we take from 50 to 100 minims of "stock" and add 10 ounces of water. For gaslight papers we take 10 to 50 minims of "stock" and add 10 ounces of water. We now ascertain by a small trial piece of bromide (or gaslight paper, as the case may be), the minimum exposure that will penetrate the densest parts of the negative which on full development will bring out detail in the highest lights of the picture, entirely ignoring any overprinting of other parts. This is the exposure required, and is then given to the full sheet. It is now immersed in the bichromate bath as above described, where it remains for three minutes, during which time the dish should be rocked and the paper turned once or twice so as to get rid of any clinging air bells. The print is now bathed in clean water for half a minute and the ordinary developer applied. Development now requires somewhat longer time than usual. An acid fixing bath is advised as a precaution against stains. If stains show after thorough washing they may be discharged by immersion in a saturated solution of alum and again washing. It is not advisable—though possible—to use the same lot of developer for two prints, because it becomes contaminated by a trace of bichromate in its first use, and this may upset one's calculations. It will be noticed that we have a fairly wide range, *e.g.*, 50 to 100 minims, of stock for bromide, and a still wider range, *i.e.*, 10 to 50 minims, for gaslight papers. But in practice this presents no difficulty, as one very soon learns how to make up one's bichromate bath to suit the negative. In actual practice—leaving out extreme cases—it will be found that for bromide paper one drachm of stock and for gaslight paper half a drachm of stock per 10 ounces of bath will form very good and generally useful standards for working this process. The usual failures with this process are due either to insufficient printing exposure or not allowing plenty of time for full development.

* * *

INTENSIFICATION.

I have recently been making a number of experiments in connection with the subject of intensification of both negatives and lantern slides by means of silver, writes the Rev. F. C. Lambert; and, therefore, may be permitted to refer to a method set forth in ample detail in the current October issue of *Photographic Scraps*. Briefly, the method is as follows: (A) Dissolve 100 grains of silver nitrate in 2 ounces of water; (B) dissolve 50 grains ammonia sulphocyanide in 2 ounces of water; mix A and B, shake them well together, allow the white curdy precipitate to settle, pour off the supernatant, nearly clear liquid, add more water, stir up the mixture, again let the precipitate settle down, again pour off the watery part, repeat the washing once more, and then transfer to a 10 ounce bot-

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tle (C), and fill up to 10 ounces with distilled or boiled water. Next take 1 drachm of Certinal and add 9 drachms of water, making a total of 1¼ ounce (D). Dissolve ½ ounce hypo crystals in 4 ounces of water, and add water to make a total of 5 ounces (E).

THE PROCESS.

To intensify a quarter-plate. Shake up the bottle C and contents, and at once pour out ½ ounce of the milky mixture, add little by little just enough E to dissolve the white precipitate. This will take about 2 drachms of E. Finally add 30 minims of D, and apply the mixture to the plate. Intensification takes place very slowly at first, but it is a case of slow and sure. If no visible change has taken place in, say, four minutes, one may add another 10 minims of D. Excess of Certinal is to be avoided, or the silver will be precipitated on the dish instead of on the image in the gelatine film. For this reason the dish should be thoroughly cleaned by rinsing it out with strong hydrochloric or nitric acid, followed by plenty of water, and a good scrub with a bit of loofah. The stock solutions C, D, and E keep practically indefinitely. In favor of this method it may be urged that we are adding silver to silver, which is obviously preferable to adding mercury to silver, and also that we can stop the process at any desired stage of the proceedings. The negative dries somewhat stronger than it appears when wet.

* * *

COPYING PEN AND INK DRAWINGS.

Photographers are often faced with the problem of photographing writing or drawings in ink when the ink has discolored or faded. The current issue of *Knowledge* (October) contains an exhaustive article by C. Ainsworth Mitchell, wherein is given a valuable table showing the color change effects of hydrochloric and oxalic acids, stannous chloride, nascent hydrogen, bromine, titanous chloride, and potassium ferrocyanide on half a dozen well-known brands of ink. From time to time vastly important issues turn on whether the whole of a certain document has been written with one and the same ink, and also whether it is an old and genuine or recent and spurious production. It is highly probable that the photographic plate which has already aided in deciding such questions will become of still greater value when used in conjunction with suitable reagents so as to accentuate such color changes as may be detected photographically.

* * *

PHOTO SCULPTURE.

A paper on "Photo Sculpture," by Señor Carlo Baese, was read before the Royal Photographic Society, and an attractive collection of bas reliefs in metal, etc., made by his process was shown. Essentially, the process consists in illuminating the sitter by means of two mirrors placed to the right and left of the camera. An optical lantern placed near the sitter throws light upon the two mirrors, which reflect it on the sitter in such a way that the parts of the object nearest the lens receive more light than those parts further away. This negative thus records relief plus local color effect. A second negative is taken. From one negative is made a positive, and this is put into contact with the other negative. From this is made a swelled gelatine relief by the aid of bichromate and exposure to light. From this a cast is taken which yields the photo sculpture.

If you have a friend interested in photography, who is not a subscriber, have us send a sample. We will be pleased to do so.

Photographic Reviews

THE WHISTLER BOOK, BY SADAKICHI HARTMANN, BOSTON, L. C. PAGE & CO.

This is a monograph of the life and position in art of the great English painter, James McNeill Whistler, together with a careful study of his more important works, with more than half a hundred excellently reproduced illustrations. It is written most sympathetically by Sadakichi Hartmann, author of Landscape and Figure Composition, who is now widely known as an authority on such subjects, and who is a discriminating art critic as well.

The book is beautifully printed and bound and makes its appeal to the eye of a real book lover, as well as to the mind of the art student. There are nearly three hundred pages of reading matter, including a useful index at the end. Price, in a box, $2.50, and the book may be obtained of our publishers who will send it postpaid by mail, on receipt of the price.

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"Little Pilgrimages among Bavarian Inns," and "Castles and Keeps of Scotland," by Frank Roy Fraprie. Boston, L. C. Page & Company.

We are very proud of our colleague, Mr. Frank Roy Fraprie, editor of "American Photography," for being able to write and illustrate two such beautiful books as are the titles of this review.

Mr. Fraprie lived in Bavaria and knows his Munich as well as he does his Boston. The illustrations, which are all from original photographs, are, therefore, not the pictures of the summer tourist, but of the inhabitant who loves his subject.

"The Castles and Keeps of Scotland," includes a description of many fortresses, towers, and other houses of strength, built by the Princes and Barons of old time, of the highlands, inlands, and islands of the ancient Kingdom of Scotland. Like the other book, it is illustrated by excellent reproductions from original photographs, and is, moreover, beautifully printed on tinted paper, and appropriately and handsomely bound. The price of "Little Pilgrimages among Bavarian Inns," is two dollars and fifty cents ($2.50); and "Castles and Keeps of Scotland," is three dollars ($3.00). Both books may be obtained from our publishers, and will be sent postpaid, by mail, on receipt of price, and we make no reservation in most heartily recommending both books to our readers.

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"PHOTOGRAPHING IN OLD ENGLAND."

His photographs are very fine, perhaps *the finest that have ever been made* in these regions. The book would be a delightful gift for anyone who has memories of days in Old England, or hopes for days to be spent there.—*Chicago Continent.*

The main interest of the book lies in the pictures, which are *as good as photographs can be.* Owners of cameras will find profit in studying them. Mr. Adams has a number of sensible suggestions to make, which amateurs will do well to heed.

—*Providence Journal.*

The distinguished photographer, traveler and author, while making no pretense for his pictures or text; yet, in all his reproductions and narratives, has given to us a book of genuine delight. We simply are unable to describe the beauty of the pictures, and can only say that in fingering this exquisite volume we have great joy.

—*Alabama Baptist.*

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Trade Notes

[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—The Editors.]

The Tourist Magazine, of New York City, writes as follows in regard to *Photographing in Old England*: "This is a book brimful of illustrations from photographs taken from all parts of England, Scotland, and Wales. It is a descriptive volume of the very highest class of all points of interest, and contains many most unusual illustrations from photographs. In fact it is the most unique work of its kind which has ever been published, a great credit to the author, and is well worth a place in the library of a connoisseur."

"No praise is too high for the reproduction of these photographs, which show the artist in every line," says the *San Francisco Chronicle*, of the same handsome book.

☆ ☆ ☆

Gives practical advice as to outfit, developing facilities, and choice of view. Excellent is the counsel that prints should be ruthlessly trimmed until they come into some sort of compositional unity.

—*The N. Y. Evening Post.*

☆ ☆ ☆

A delightful record of the charm of Old England, accompanied by photographs remarkable for their beauty, and for the exquisite reproductions here given.

—*Publishers Weekly.*

☆ ☆ ☆

For simplicity, ease and excellent results the superiority of the developing tank cannot be questioned.

The Prize Reversible Developing Tank, a new model of unique construction, develops twelve or less plates with equal facility and requires a minimum quantity of solution. The lid which is furnished with a rubber pad, clamps down securely over the top of the tank by means of catches at the side which have considerable leverage power, this permits of reversing the tank or placing it in any position with no fear of leakage. Its handsome appearance and sound construction of solid brass polished, then nickel plated, are gaining for it a well deserved popularity.

This tank is of special interest to both professional and amateurs as the plate rack, in all its sizes, has an adjustable set of grooves which make it possible to use any size for different sizes of plates.

Any one contemplating purchasing a tank should send to G. Gennert, 24-26 East 13th street, New York, or 16-20 State street, Chicago, for their booklet "On Developing Tanks," it contains a full description of all the models made by them.

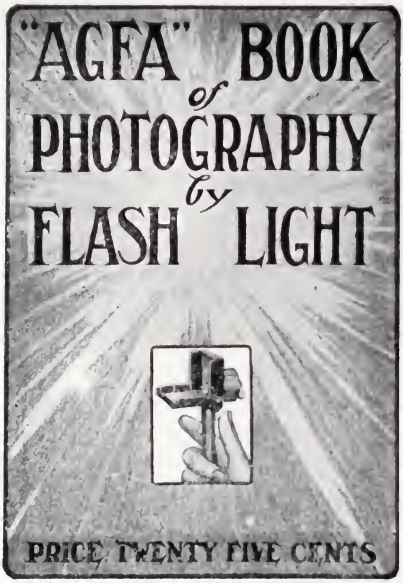
☆ ☆ ☆

Don't forget, when printing from your vacation or summer negatives the possibilities of the redevelopment of Velox prints in a Sepia tone. Velox Redeveloper is ready made in convenient form and sold by all dealers. The grade especially suited for Sepia tones is Royal Velox, which is coated in a delicate buff colored stock and produces either blacks or sepia. A brilliance is added to the prints if rubbed over with the waxing solution (prepared) and a piece of Canton flannel.

☆ ☆ ☆

The C. P. Goerz American Optical Co. announce the removal of their offices and factory to 317-323 East 34th Street. We have no doubt but that this centrally located position will be a benefit and permit them to better serve their ever increasing customers.

Have you renewed your subscription to The Photographic Times?



The Berlin Aniline Works desire to notify the amateur that they have in preparation a new book, per above cut, which completely covers the flashlight field. The method they have decided on for distributing this book is as follows: The amateur to send the label from the "Agfa" Blitzlicht Powder, together with 10 cents. The book should be ready for distribution about December 1st, and requests for same will be filled in the order received.

☆ ☆ ☆

THE "WELLCOME" PHOTOGRAPHIC EXPOSURE RECORD AND DIARY, 1911.

The "Wellcome" Exposure Record is one of those hardy annuals which the photographic public have learned to expect at this season of the year, and one which has established a permanent position in their esteem by its remarkable utility and the compact mass of information it contains. "Age cannot wither nor custom stale its infinite variety," and each year its pages constitute a very faithful and up-to-date index and guide to the present state of the science and art of photography.

For the convenience of its world-wide readers and users the "Wellcome" Exposure Record and Diary is published in three editions, namely:

The United States of America.
The Northern Hemisphere and Tropics.
The Southern Hemisphere and Tropics.

When purchasing care should be taken to specify which edition is required. The "Wellcome" Exposure Record may be obtained from all photographic dealers and booksellers and at all railway bookstalls. Price in the United States exclusive of postage, 50 cents.

☆ ☆ ☆

As a timely hint as regards useful or helpful Christmas presents to your camera friends we would suggest one of the Photographic Times Albums or the books on photographic subjects, or better yet take advantage of our combination offer with a year's subscription to the PHOTO TIMES. (See advertisement on other pages.)

☆ ☆ ☆

The Voigtlander Dynar, *f*6 Lens is a new design of very compact construction, extremely light and is anastigmatic. Ideal for hand and pocket cameras where a diversity of subjects in all sorts of weather demands rapidity. Burke & James, Agents, 617 Jackson Boulevard, Chicago, Ill.

☆ ☆ ☆

We commend to our readers, if contemplating presents of a photographic nature for the holiday season to patronize the advertisers among our pages whose goods are reliable and prices reasonable.



Have you sent in your subscription to 'THE PHOTOGRAPHIC TIMES?

Classified Advertisements

Advertisements for insertion under this heading will be charged for at the rate of 25c. a line, about eight words to the line. Cash must accompany copy in all cases. Copy for advertisements must be received at office one week in advance of the day of publication, which is the fifteenth of each month. Advertisers receive a copy of the journal free to certify the correctness of the insertion.

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ART STUDIES—Photographs from Life Models. Finest collection for artists and art lovers. Illustrated catalogue sent free on demand. C. KLARY, 103 Avenue de Villiers, Paris, France.

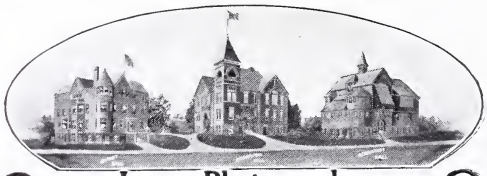
BROMIDE ENLARGEMENTS made from film and plate negatives, pictures and photographs. Have your masterpieces enlarged for presents for the coming holidays. Satisfaction guaranteed. Write for price-list to T. HAROLD KNIGHT, RACINE, WISCONSIN.

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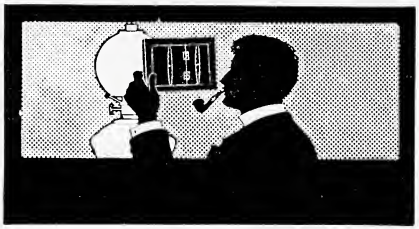
Engravers and 3-Color Operators Earn $20 to $50 Per Week. Only College in the world where these paying professions are taught successfully. *Established 17 years.* Endorsed by International Association of Photo-Engravers and Photographers' Association of Illinois. Terms easy; living inexpensive. **Graduates assisted in securing good positions.** Write for catalog, and *specify course in which you are interested.*

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L. H. BISSELL, Pres.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*



REDEVELOPED VELOX.

When printing up your summer negatives on Velox don't forget the possibilities of making Velox sepia prints. Many of the pictures will be improved by making them sepia and the process of making sepia prints by redevelopment is simple, quick and interesting.

Velox Redeveloper is put up in convenient form ready for use and is sold by all dealers. Full directions accompany each package.

There is one grade of Velox especially suited to Sepia tones. This grade, Royal Velox, is coated on a delicate buff colored stock and produces pleasing effects in either black or sepia tone.

A well made redeveloped print on Royal Velox cannot be surpassed for tone and quality, especially when added brilliance is given the print by waxing it after it is finished. We prepare a waxing solution which is ready to apply—just rub it over the surface of the print with a piece of canton flannel.

If you have never made sepia prints by redevelopment, the simplicity of the process will appeal to you.

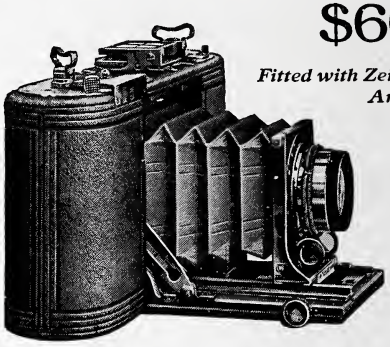
Stop at the Kodak Dealer's and get some Velox Redeveloper. A thirty cent package will convert two hundred 4 x 5 Velox prints to a sepia tone. Also get some Nepera Waxing Solution, and note the increased brilliance of the waxed prints.

The Price.

Velox Redeveloper (4 oz. package) -	$.50
Velox Redeveloper (2 oz. package) -	.30
Nepera Waxing Solution - - - -	.40

$60.00

Fitted with Zeiss-Kodak Anastigmat Lens.



THE NO. 1A SPEED KODAK MAKES EVERY DAY A KODAK DAY.

Nothing moves too fast for the focal plane shutter used in this speed Kodak and sharp negatives of rapidly moving objects, such as the fastest trains, birds on the wing, running horses, athletes in action etc. are easily secured.

The No. 1A Speed Kodak is also excellent for slow speed, dark day snap shots not possible with ordinary shutters and for time exposures.

Let the dealer show you this high grade efficient instrument.

When writing to advertisers please mention THE PHOTOGRAPHIC TIMES.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*



FLASHLIGHT.

During the winter evenings the Kodak and flash illumination offer many opportunities to record the pleasures of those evenings.

The family gathers about the table mingling in games, reading and possibly father steals a nap over the evening paper or mother dozes at her mending or knitting—all good photographic subjects.

At Christmas time if there is to be a tree for the little ones, a flash light picture of it, Chrismas eve when it is loaded with the presents and goodies for the little ones, must surely be made. Of course it may be photographed Christmas morning by daylight, but if morning is awaited there is danger of the tree having been raided before a picture can be obtained.

Good portraits are also possible by flashlight and in many cases flash illumination is superior to day light, especially if the subject is to be photographed in a favorite nook or corner, possibly at the piano or playing checkers or chess with grandfather on the reading room table—all of which are too far removed from a window to be properly lighted by daylight.

Subjects without end which will perpetuate the family associations are yours by flashlight and very little experience is required to secure excellent results by the flashlight method.

Flashlights do not necessarily need to be made in a darkened room, as the illumination of the lamps ordinarily used will not interfere, provided the light from them does not shine into the camera through the lens.

Whenever you see something you would like to picture, just set the Kodak upon a tripod in a position that will shield the lens from the light and when ready to make the flash open the shutter, closing it again as soon as the flash has been made. In this way the ordinary illumination will not have had time to cause any noticeable effect on the sensitive film.

We publish a booklet on the making of flashlights in the home and this booklet may be obtained at the dealers or from us by mail. It is free for the asking and contains illustrations made by flashlight with diagrams showing the position of the Kodak, the sitter and the flash. The booklet is entitled "By Flashlight" and is interesting and instructive throughout.

To those familar with flashlight, we need only mention the two most convenient flashlight mediums—the Eastman Flash Sheet and the Eastman Spreader Flash Cartridge—both ready for use.

The Cartridge makes an instantaneous flash and is used for securing pictures of the children at play or for pictures in which a pose cannot be held.

The Flash Sheet produces a softer light and burns for a second or two and is preferable for those pictures where an instantaneous exposure is not necessary— preferable as the light is milder than the quick, bright flash of the Cartridge.

The Eastman Spreader Flash Cartridge may be used with a fuse or with the Eastman Spreader Flash Cartridge pistol.

The Eastman Flash Sheet may be pinned to white card board and ignited or used with the new Eastman Flash Sheet Holder which is ideal for the purpose. Directions for use accompany all Eastman flash materials.

Step into your Kodak dealer's, ask for a copy of "By Flashlight" or let us mail it to you. It will explain and illustrate the proper use of flash illumination for the making of pictures in the home which cannot be obtained in any other way.

On the following page we show illustrations of the new flash sheet holder, also illustrations showing the appearance of the flash sheet packages, spreader flash cartridges and cartridge pistol.

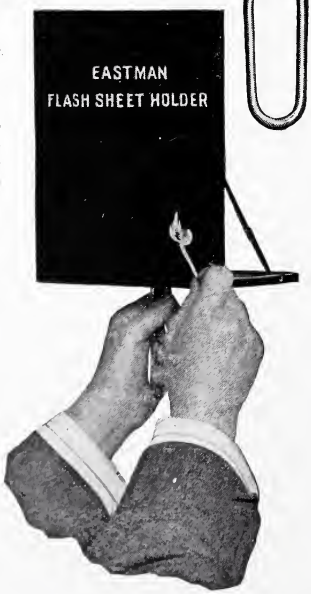
Eastman Kodak Company,

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THE EASTMAN FLASH SHEET HOLDER.



Showing flash sheet holder with flash sheet in position.



Igniting the flash sheet with match from the back.

PRICE

$1.00



EASTMAN FLASH SHEETS.

No. 1, per pkg. of half doz. sheets, 3x4,	$ .25
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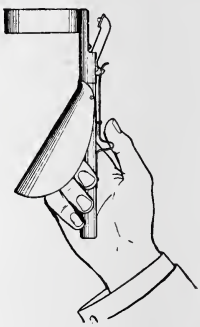


EASTMAN SPREADER FLASH CARTRIDGE.

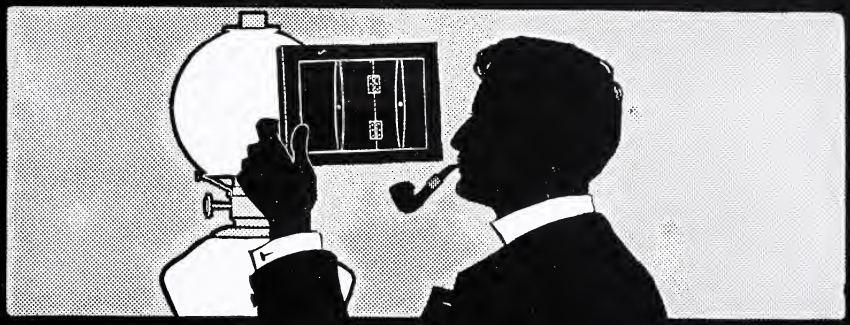
Eastman Spreader Flash Cartridges for use with pistol or fuse (price includes both fuse and cap) per pkg. of one half doz., - - - - - - $ .25

EASTMAN SPREADER FLASH CARTRIDGE PISTOL

Price, . . $ .50



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For good prints from all negatives use

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Best prints from good negatives, best possible prints from negatives that are not so good. Made in grades and surfaces producing every desirable effect in black or sepia tone.

"The Velox Book" contains valuable information in regard to Velox and how to use it and is free at Kodak dealers or from us by mail.

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Look for Eastman N. C. on the box and Kodak on the spool end, as this is your assurance of quality and speed—your protection against the unreliable imitations of imitators.

EASTMAN KODAK COMPANY,

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Voigtländer

A lens capable of the finer quality of work and a lens that is well within the reach of the conservative buyer.

A lens that will give you **extreme definition**—that will cover the **corners** of the plate as well as the center; that is entirely free from all aberration and that has speed—that lens is the

Dynar F:6



The Dynar is a lens of new design, of very compact construction, is extremely light, and is **anastigmatic.** Its **speed,** F:6, makes it an ideal lens for hand and pocket cameras, where a diversity of subjects in all sorts of weather demands rapidity.

In the Dynar you have a lens that is **fast, light, compact** and **anastigmatic.** Added to this you have a lens of the **Voigtlander Quality,** with the Voigtlander Optical Works' century of experience in lens making to guarantee its excellence.

Ask Your Dealer for the Dynar

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An Anastigmat Lens of the highest grade at the lowest price.

Thousands of Isostigmars are in use by the most discriminating and exacting professional and amateur photographers in this country, who use it because it is the best anastigmat lens at any price; the fact that it is from 25 to 40 per cent. cheaper than other high grade lenses is also a point in its favor.

Write for our prices and compare them with others, then let us send you a lens on a ten days' trial or through your dealer.

Exchange Your Old Lens

For an Isostigmar. We make liberal terms.

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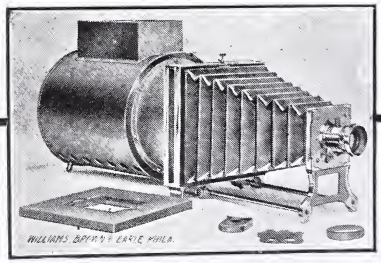
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WITH OTHER PHOTOGRAPHERS

By RYLAND W. PHILLIPS

This book is destined to become as famous as Mr. Phillips' lecture, which created a protound sensation wherever given. Mr. Phillips spent years of careful research in compiling "With Other Photographers."

WHAT IT CONTAINS

TEXT—Comprises a short biography of each of the photographers mentioned, together with a description of the individual methods employed to obtain the results for which he has gained a national reputation. The arrangement of the lighting also is fully explained.

ILLUSTRATIONS—Nearly 100 illustrations are given. The method used by each photograper is illustrated by an exact reproduction of a print from the raw negative; then by an illustration of the retouched and finished job—mount and print. An illustration is also given of the interior of the studio, showing the customer in position and the photograper manipulating the camera.

Beautifully printed and bound in art canvas; size 12¼ x 9¼ inches.

Below are mentioned the names of a few of the photographers whose methods are given in "With Other Photographers," all of whom are well known for their originality. Among the number are several women photographers who have gained an enviable reputation:

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Mary Carnell	J. Ernest Mock	David D. Spellman	Knaiff Bros.	Louis M. Koehne
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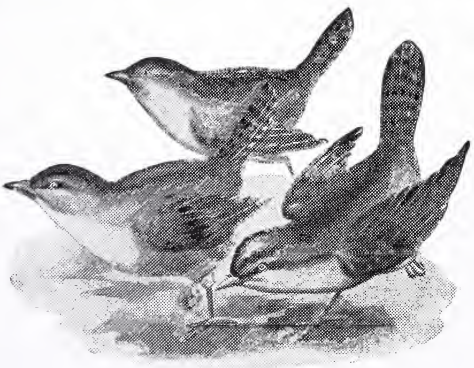
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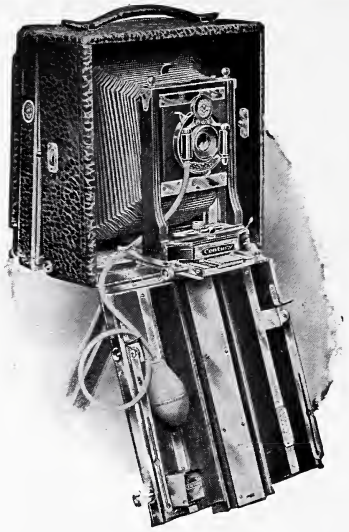
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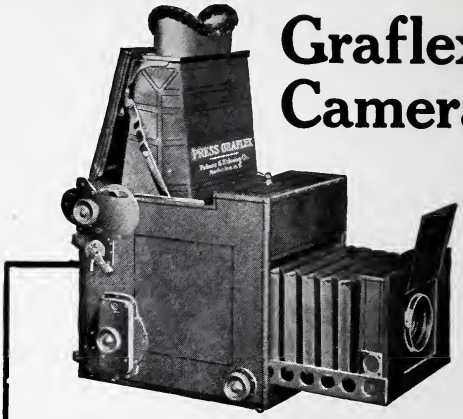
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CENTURY CAMERA DIVISION,
EASTMAN KODAK CO. Rochester, N. Y.



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Some things you can do with a

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Make exposures from time to 1-1000 of a second.
Make "Snap Shots" indoors.
Make instantaneous exposures on dark days.
See the composition of the picture, right side up, full size of negative up to the instant of exposure.
Secure better photographs than with any other camera.
Graflex Cameras may be used with Roll Film, Plates or Film Pack.

Graflex Cameras from $60.00 to $200.00.
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Rochester, N. Y.

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Do you want your prints to lint and stain?
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Made by

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GOERZ

Miniature Camera

Many a choice subject is lost because a camera is not at hand: charming bits of landscape. sketches of human nature, animal life, street scenes, etc. It may be inconvenient in many instances to carry a large camera, but there is never an occasion when a small, convenient, efficient camera like this new Goerz creation need be left at home. As its name

"Vest Pocket"
TENAX

implies, it is so small that it is readily carried in a vest pocket where its presence is no more noticeable than a timepiece.

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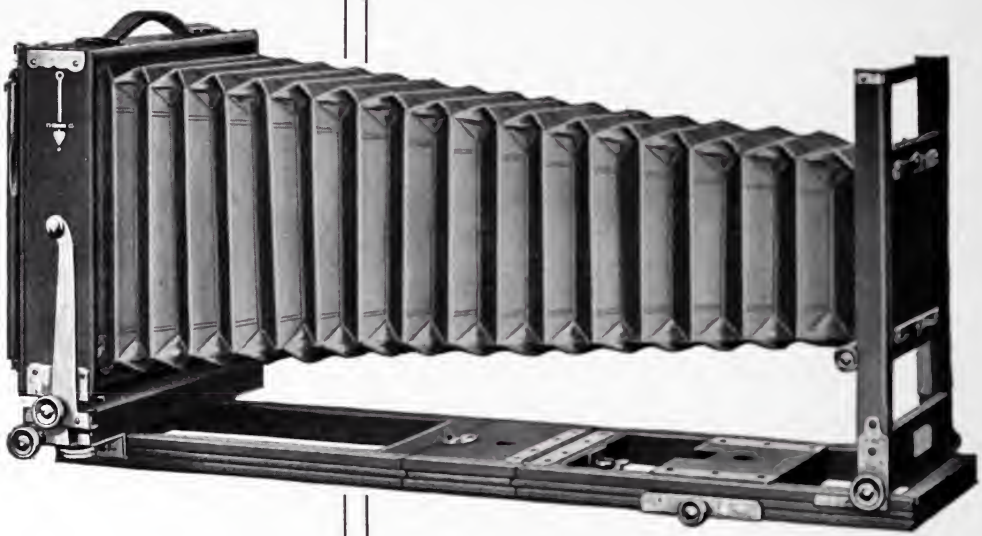
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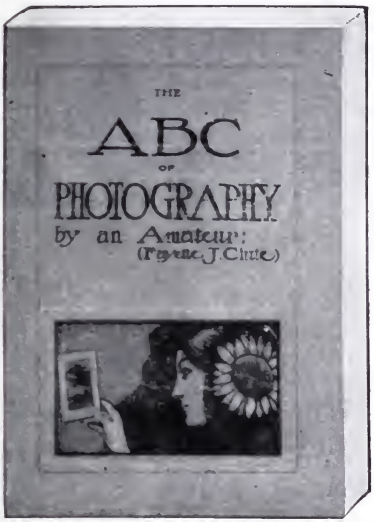
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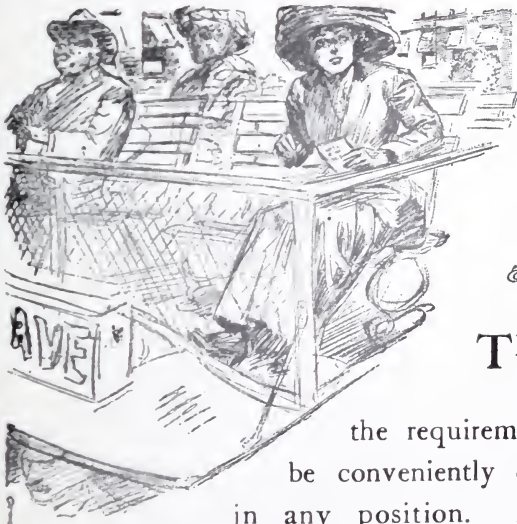
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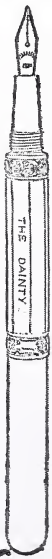
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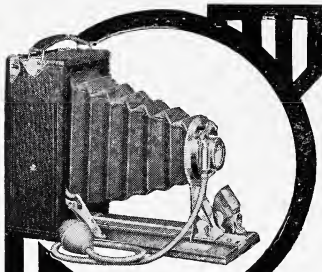
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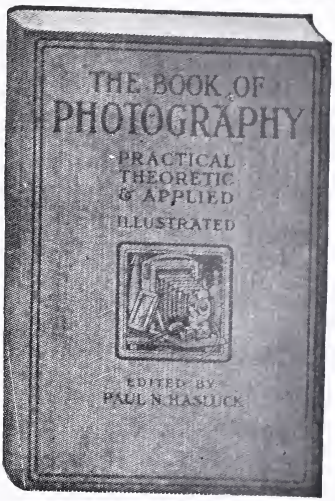
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